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Old-Time New England

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The Society for the Preservation of
New England Antiquities

Windmill at Chatham, Mass.

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The Aims of
The Society for the Preservation of
New England Antiquities

The Society was organized in 1910 for the purpose of preserving for future generations the rapidly disappearing architectural monuments of New England and the antiquities connected with its people.

It owns and maintains nineteen houses built between 1648 and 1809 and located in various parts of New England; the "Quincy Memorial," Litchfield, Conn.; and the reversion of a house built in 1720.

It maintains a Historical Museum and Library at its Headquarters in the Harrison Gray Otis House (built 1795), 141 Cambridge Street, Boston.

Its endowment funds and real estate represent investments of $508,057.30.

It publishes OLD-TIME NEW ENGLAND, a quarterly illustrated magazine devoted to the ancient buildings, household furnishings, domestic arts, manners and customs and minor antiquities of the New England people. Subscription to this magazine is included in the annual membership fee.

Membership: Life ($60); active ($6); associate ($3) may not vote nor hold office.

Checks should be made payable to HENRY W. MONTAGUE, *Treasurer,* 141 Cambridge Street, Boston, Mass.

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I Give, Devise and Bequeath to

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A CORPORATION DULY INCORPORATED BY THE COMMONWEALTH OF MASSACHUSETTS AND LOCATED IN BOSTON, IN SAID COMMONWEALTH, ____________________

NOTE — Bequests may be made in real estate, money, or any objects relating to New England having historical, antiquarian, or artistic interest.

To the Members of
The Society for the Preservation of
New England Antiquities

OLD-TIME NEW ENGLAND, the quarterly magazine published by the Society, is distributed gratis to its members. With a larger membership and consequent increase in income it will be possible to render a greater service by increasing the size of the magazine and adding to its pictorial features, and also by issuing six or more numbers each year. To bring this about the helpful assistance of members is needed to nominate for membership their friends and acquaintances, or, in fact, anyone who may be interested in the work of this Society and its illustrated magazine. If you will send us the names we will attend to all the details of correspondence. The membership of the Society is much larger than it was five years ago but the possibilities for increase are very great. Your coöperation will be highly appreciated and for your convenience a nomination blank follows:

……

Recommendation for Membership

in the

Society for the Preservation of New England Antiquities

Life Membership, $60.; Active, $6.; Associate, $3.

To Mr. William Sumner Appleton, Corresponding Secretary
141 Cambridge St., Boston, Mass.

I nominate ______________________________

Address ______________________________

____

for Membership in the Society.

____

____

Name and address of Member.

Houses Owned by The Society for the Preservation of New England Antiquities

Harrison Gray Otis House, *cor. Cambridge and Lynde Streets, Boston.* Built 1795, by Harrison Gray Otis, lawyer, orator, Federalist leader, Member of Congress, Mayor of Boston and U. S. Senator. The house, possibly designed by Bulfinch, has been restored and contains some fine finish. It is now the Headquarters of the Society. At the rear will be the historical New England museum of the Society. Open 9 a. m. to 5 p. m. Closed Saturday, at 1 p. m. Admission 15 cents. See *Bulletin*, No. 16, p. 1.

Swett-Ilsley House, *High Street, Newbury, Mass.* 40 m. from Boston; on reaching Newburyport via the Turnpike, turn right on High St. and go ¼ mile. Old Bay road from Ipswich passes door. One-room house of two floors, built before 1670 by Stephen Swett; hewn overhang at southern end (original front). Additions at various dates. Hall fireplace 10 ft. 2½ in. wide; much old sheathing; first newspaper in Newbury printed here; later a tavern. Closed for the winter. See *Bulletin*, No. 4, p. 1.

Samuel Fowler House, *High Street, Danversport, Mass.* 20 m. from Boston (leave Old Bay road at Salem; State road from Salem to Lawrence passes the door; leave Newburyport Turnpike at State Hospital for Insane). Built of brick in 1809 by Samuel Fowler; in original condition with much good trim and several interesting wall papers. Occupied by descendants who possess antique furniture, china, etc. Closed for the winter. See *Bulletin*, No. 6, p. 1.

Cooper-Austin House, 21 *Linnaean St., Cambridge, Mass.* 3 m. from Boston; 1 m. from Harvard Square; to left of Massachusetts Ave. (which leads to Lexington). Lean-to house built *ca.* 1657, by John Cooper, deacon of the First Church in Cambridge. West end added later. Partly restored; pilastered chimney top; fine house of its period. Now privately occupied and shown *only* to members of this Society on presentation of membership tickets. See *Bulletin*, No. 6, p. 10; No. 7, p. 1.

Laws House, *Sharon, N. H.* 67 m. from Boston, about 6 m. from New Ipswich and 5 m. from Peterborough. Built *ca.* 1800; a cottage originally of two rooms, later doubled in size. At present unoccupied. Suitable for summer occupancy at a low rental. See *Bulletin*, No. 14, p. 4.

Houses Owned by
The Society for the Preservation of New England Antiquities

"Scotch"-Boardman House, *Howard St., Saugus, Mass.* 8 m. from Boston (leave Newburyport Turnpike at crossing of Saugus and Melrose street railway and follow tracks toward Melrose). Built in 1651 to house Scotch prisoners captured at the battle of Dunbar and brought to New England to work in the Saugus Iron Works. One of the best examples of 17th century houses remaining in New England; but little altered; lean-to; overhanging second story; early staircase and much original sheathing. Open to inspection. See *Old-Time New England*, Vol. 12, p. 167.

Eleazer Arnold House, *Lincoln, R. I.* 38 m. from Boston (leave Boston-Providence State road, Highland Ave., So. Attleboro, and go through Valley Falls). Built *ca.* 1687, by Eleazer Arnold. A stone-end house with the best preserved stone chimney, with pilastered top, remaining in Rhode Island. Partly restored. Hall fireplace (stone) is 10 feet, 9 inches wide. At present not occupied. See *Bulletin*, No. 19, p. 1; also No. 20, p. 4.

Abraham Browne House, 562 *Main Street, Watertown, Mass.* 6 m. from Boston (about three-quarters of a mile beyond Watertown Square on road towards Waltham). Built 1663(?) by Abraham Browne, Jr. One-room house of two floors (later enlarged) contains only original 3-part casement window frame known in New England. House restored and occupied by a custodian. Museum of architectural remains, tools and antiquities forming in adjoining buildings. Admission 15 cents. See *Old-Time New England*, Vol. 11, p. 24.

Quincy Memorial, *Litchfield, Conn.* 175 m. from Boston, in central western Connecticut. This house, known as "Ardley," was built in 1904 by Miss Mary Perkins Quincy, who devised it to the Society in 1922, with an endowment. Subject to possible private use during one life, the building may later be maintained as an historic center for family heirlooms and collections of lace, with class rooms for lace making. Occupied by a custodian; no admittance. See *Old-Time New England*, Vol. 13, p. 177.

Conant House, *Townsend Harbor, Mass.* 45 m. from Boston, middle of village, within 100 yards of State road from Littleton Common to Ashby. Earliest part built *ca.* 1720, by John Conant. Much early sheathing and examples of stenciled dado. Formerly a tavern; has a hinged partition between two parlors formerly used for dancing. Privately owned and occupied, but the Society owns the reversion to the property. Admission only by arrangement with the owner. See *Old-Time New England*, Vol. 12, p. 164.

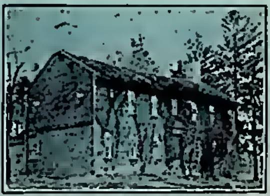
Houses Owned by The Society for the Preservation of New England Antiquities

Jackson House, *Portsmouth, N. H.* 60 m. from Boston (the house is located on Jackson Hill St. on "Christian Shore," ⅛ mile from the railroad station, just off the road to Dover). Built *ca.* 1664, by Richard Jackson and supposed to be the oldest house in Portsmouth. A picturesque house but little altered. The end and lean-to are additions. Admission 10 cents, apply at adjoining house. See *Old-Time New England,* Vol. 15, p. 25.

Chaplin-Clarke-Williams House, *Bradford St., Rowley, Mass.* 35 m. from Boston, about half-way between the Newburyport Turnpike (turn off at the "Four Corners") and the Old Bay road (turn off ⅛ mile from Rowley Common). Built *ca.* 1671, by Joseph Chaplin, and is the oldest house now standing in Rowley. House embedded in the hillside, cellar at one end on first floor, lean-to roof, and two hewn overhangs at one end.
See *Old-Time New England,* Vol. 16, p. 98.

Derby House, 164 *Derby St., Salem, Mass.* 16 m. from Boston. Built in 1762, by Richard Derby, Salem's merchant prince, for his son's occupancy. The oldest brick house in Salem; two-story, gambrel roof, with fine staircase and much excellent panelwork, all very nearly in its original condition. Closed for the winter.

Crocker House, *Main Street, Barnstable, Mass.* 73 m. from Boston. Two-story, pitch-roof wooden house built about 1800, bequeathed to the Society by Mrs. Julia G. Crocker, with an endowment of $10,000. House furnished with much antique furniture. In charge of a custodian and open to inspection.



Short House, *High Street, Newbury, Mass.* 40 m. from Boston; on reaching Newburyport via the turnpike, turn right on High St. and go 1 m. Old Bay Road from Ipswich passes the door. Two-story, wooden house, both ends of brick, built after 1732; fine entrance doorway, much panelled woodwork in interior, all very nearly in original condition. Open to inspection.

Houses Owned by The Society for the Preservation of New England Antiquities

Rebecca Nurse House, *Danvers, Mass.* 19 m. from Boston (the house is off Pine St. near the Tapleyville railroad station). Built in 1678 by Francis Nurse, whose wife Rebecca was hanged as a witch in 1692, during the Salem witchcraft delusion. The house has been restored and is equipped with interesting furnishings of its period. Admission 25 cents.

Samuel Stetson House, *Hanover Centre, Mass.* 25 m. from Boston. After passing Queen Anne Corner, on the direct road to Plymouth, take the first right-hand road. Originally a one-room house built about 1694, it was enlarged before 1716 by "Drummer" Samuel Stetson, to its present size. Now carefully restored and to be furnished it is to contain a room fitted up as a Briggs family memorial. Admission 10 cents.

Tristram Coffin House, *Newbury, Mass.* 40 m. from Boston. On reaching Newburyport via the Turnpike, turn right on High St. and go ¼ m. Old Bay Road from Ipswich passes the door. The ell of the house is supposed to have been built about 1651. Former home of Joshua Coffin, historian of Newbury. In 1735, according to tradition, the centenary of the town was celebrated before this house. Closed for the winter.

Col. John Thacher House, *Yarmouth, Mass.* 76 m. from Boston, corner of King's Highway and Thacher Lane. The nucleus of this house was built about 1680. Gift of Miss Mary Thacher with endowment. Furnished with antique furniture and in charge of a custodian who has antiques for sale. Closed for the winter.

Peter Tufts House. *Riverside Ave. near Spring St., Medford, Mass.* 5 m. from Boston. Take first left after crossing the Wellington Bridge, on the Northern Artery. Built by Capt. Peter Tufts between 1677 and 1680. Two story brick house with steep gambrel roof. Superb oak beams exposed in interior. Part of staircase is original. Privately occupied. Admission 20 cents.

Emerson-Howard House, *Turkey Shore Road, Ipswich, Mass.* 26 m. from Boston, at eastern end of Green Street Bridge. Claimed to have been built before 1648 by Thomas Emerson. Two story house with narrow overhang in front. Remodelled interior. Privately occupied. Admission 20 cents.

See *Old-Time New England*, Vol. 21, p. 47.

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GEORGE FRANCIS DOW.

Sworn to and subscribed before me this 16th day of September, 1930.

ARTHUR O. EILERTSON.

My commission expires February 27, 1936.

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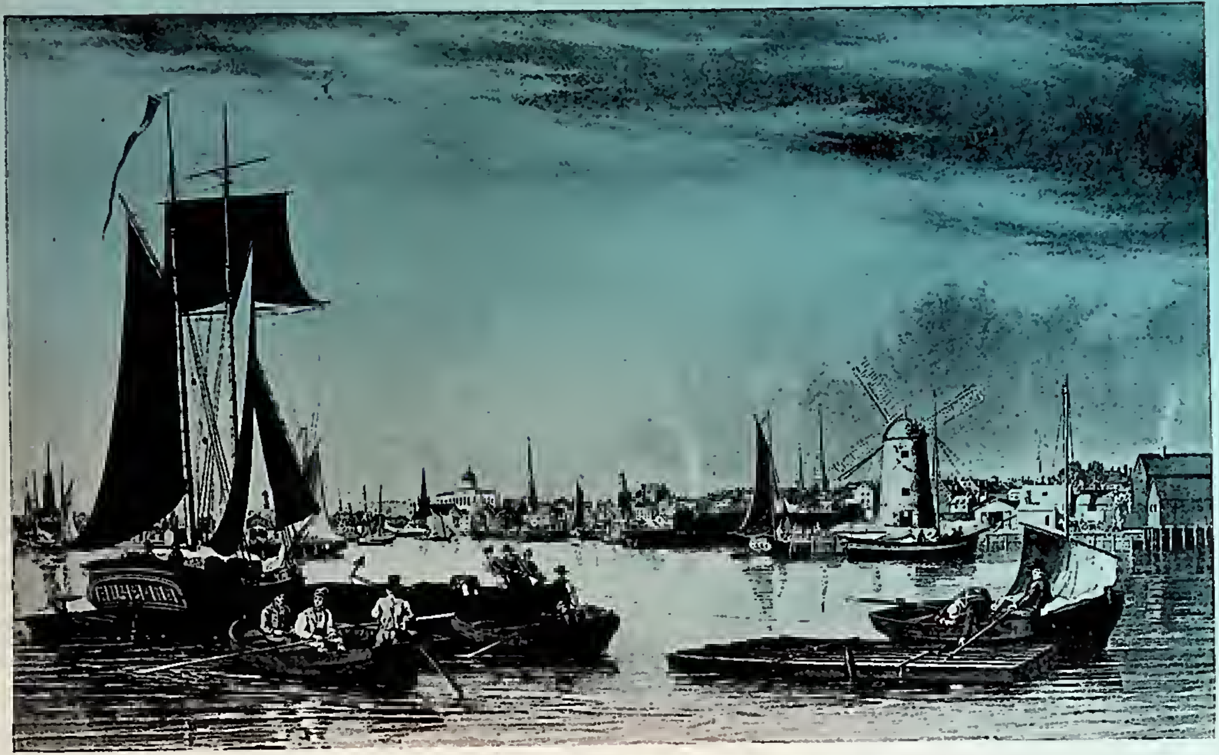

View of Boston showing the Windmill at Windmill Point

FROM A COLORED AQUATINT, PUBLISHED IN 1833, AFTER A DRAWING BY W. J. BENNETT
REPRODUCED BY COURTESY OF THE BOSTONIAN SOCIETY
WINDMILL POINT WAS ABOUT WHERE THE SOUTH STATION NOW STANDS

Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

A QUARTERLY MAGAZINE
DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS, DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR ANTIQUITIES OF THE NEW ENGLAND PEOPLE

Volume XXI JANUARY, 1931 *Number* 3

Notes on Some Windmills in New England*

By Rex Wailes

Up to the present time no one has been able to produce unimpeachable evidence as to the origin of windmills in England. The most that has been done is the disproving of certain statements as to their origin and the confirmation of the authenticity of certain early references. Of these references the earliest appears to be one to a windmill at Bury St. Edmunds, Suffolk, contained in *The Chronicles of Jocelyn*, dated 1191, which is quoted at length in translation in Carlyle's *Past & Present*. The next reference is to a windmill at Bishopstone, Sussex, presented to the church by Seffrid II, sometime between the years 1180 and 1204 when Seffrid was bishop.

Early illustrations of windmills become numerous in illuminated manuscripts about a century later. Up to the present time the earliest discovered is contained in a Psalter belonging to Mr. J. P. Morgan and dated about 1260. A piece of secular glass now in Great Greenford Church, Middlesex, and dating from the fifteenth century, also shows a windmill, while a very celebrated illustration is that at the base of a Flemish brass in St. Margaret's Church, Kings Lynn, Norfolk, dated 1349 and dedicated to Adam de Walsokne, a Flemish merchant, and his wife. This illustrates in addition a very old joke against the miller who, returning from market with a sack of corn, declared: "A merciful man is merciful to his beast." He therefore shouldered the sack of corn — and mounted his horse.

There is a common belief that windmills were an invention brought back by Crusaders from the East. Unfortunately for this theory, however, the windmills of the East in no way resemble the earliest form of windmill found in England and illustrated in early English and Continental illuminated manuscripts. Nor is this early type to be found in the Mediterranean countries. It is highly probable, however, that the windmill was invented in Western Europe and the idea brought back from there by Crusaders who returned overland.

These early windmills were of the type known to-day as post mills, and

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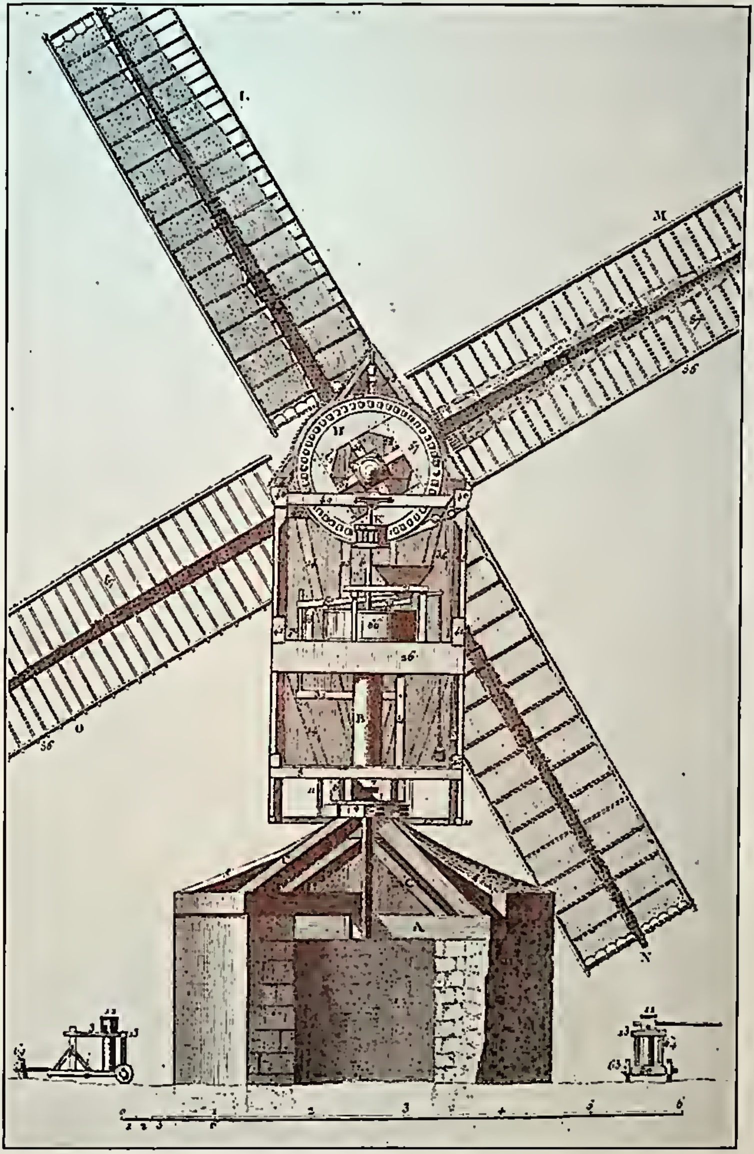
* Copyright, 1930, by Rex Wailes

Part of a Flemish brass dated 1349, in St. Margaret's Church, Kings Lynn, Norfolk, England

the early illustrations of them show that they were the same in principle as the post mill as we know it to-day. Two large timbers of "cross trees" (A), placed at right angles and crossing each other, rested either on the ground or on pieces of brick or stone. These supported at their centre an upright "post" (B), which was held in position by means of four inclined struts or "quarter bars" (C). The top of this post was let into a horizontal beam or "crowntree" (26), which could turn round on it, and carried at either end two other horizontal beams or "summers" (41); to these the box-like body of the mill was fixed, being built up of four "corner posts" (9), one at each end of the two summers, with the necessary uprights and braces for the sides, joists for the floors, and rafters for the roof. Below the bottom floor was a wooden "collar" (4) which embraced the post and served to steady the body of the mill and prevent it from swaying. The whole body was covered with weatherboards and access to it was gained from the rear by means of steps which in the earliest mills were probably always held clear of the ground.

By pushing against a long "tailpole" (D), which was fixed to the framing below the bottom floor and projected through the ladder, the body of the mill could be turned round on the post so that the sails could always face the wind. Later on, the post and its supports were enclosed by a "round-house" which served as a storehouse but in no way supported the mill. The sails of the mill were fixed to a slightly inclined wooden "windshaft" (56), in the top of the mill, whose weight was taken by a journal or neck bearing at the front of the mill (H), carried by the "rode balk" (48), and the thrust by a thrust bearing at the rear (52), housed in the "tail balk" (51). To the windshaft was fixed the wooden "brake wheel" (11), so called because the brake used for stopping the sails acted on its outer rim. The inner face of this wheel had wooden cogs driving another wheel called the "wallower" (K). This wallower was fixed to a square iron upright, "stone spindle" (b), forked at its lower end and fitted into an iron socket or "mace" fixed into the hole or "eye" in the top or "runner stone." The lower or "bed stone" was stationary and both stones were enclosed by a wooden casing or "vat" (66).

Grain from the sack was fed in through a wooden container called a "hopper" (72), to a wooden trough or "shoe" (73), which was held up against



Cross-section Showing the Mechanism of a Windmill

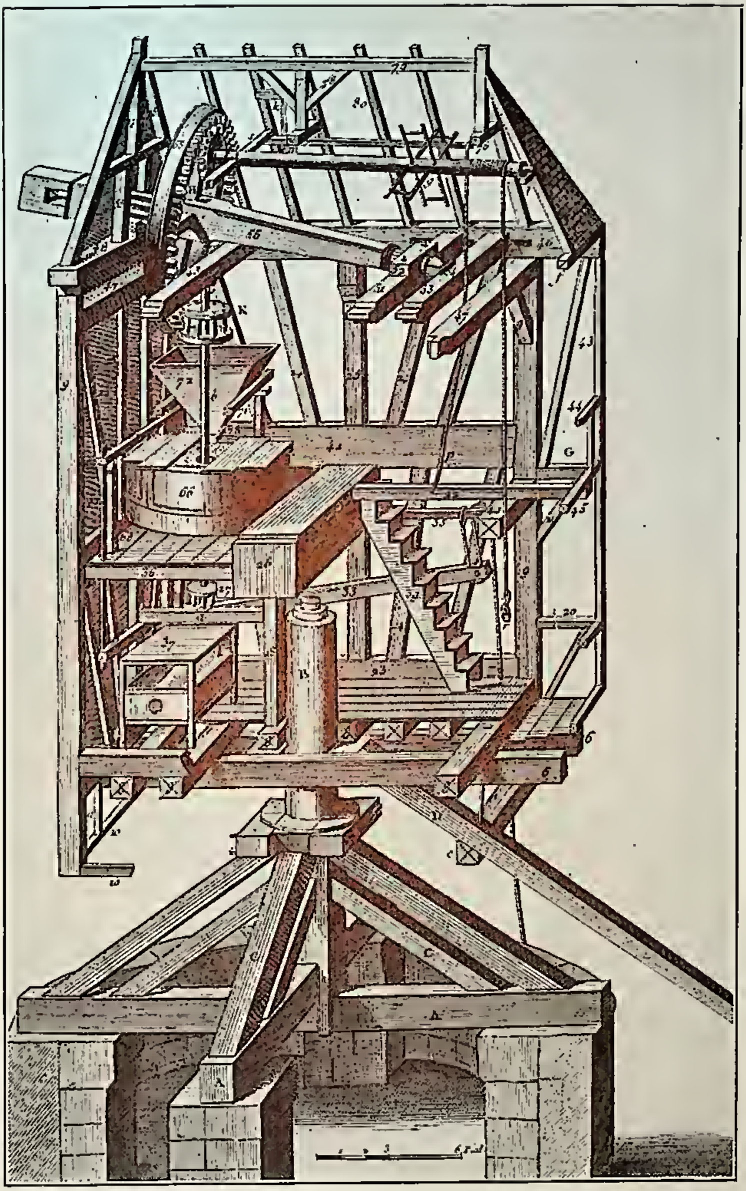
FROM DIDEROT'S "ENCYCLOPAEDIA," PARIS, 1762 the iron stone spindle by means of a thong or cord attached to a springy piece of wood fixed to the stone casing. The stone spindle, being square, knocked the shoe four times every revolution and thus shook the grain into the eye of the runner stone. From here it passed between the stones by way of a number of very shallow grooves, being ground in the process, finally emerging as meal at the outer edge of the stones. Collecting in the stone casing it passed down a meal spout on the floor below into a bin or sack waiting to receive it. Such was the working of the primitive post mill, and such, with improvements and variations, is the working of the post mill to-day.

About the middle of the sixteenth century a Fleming is said to have invented the "smock mill," so called, in England, because of its fancied resemblance to a wagoner's smock. In this type of mill, which was probably introduced into England by Dutch engineers engaged in land drainage at the beginning of the seventeenth century, a fixed wooden tapering "tower," usually octagonal, was crowned with a movable "cap" which carried the sails and windshaft, brake wheel and brake and a tail pole by which it could be turned to bring the sails into the wind. This simplified matters considerably as the tower could be made much larger than the old post mill and the effort required to move the cap was much less than that required to turn the body of the post mill. The cap turned on wooden blocks running on a well greased wooden track or "curb." Other blocks bearing on the inside of the curb served to centre the cap and prevent it from getting out of position. Similar mills but with towers of brick or stone, usually round, were known as "tower-mills," the earliest being built with octagonal towers just like smock mills, and the tower mill is now the most common type of mill in this country.

A fourth type of mill is something of a freak or makeshift; it is called the composite mill and is really a post mill body, without its post or supports, mounted on a short tower of one or two floors in height. The body of the mill turns on this short tower just like the cap of a smock or tower mill.

In New England the first windmill is said to have been set up at Watertown, Massachusetts. In August, 1632, it was moved to Boston and reërected on Copp's Hill, it having been found that it would not grind in Watertown, "but with a westerly wind." Four years later another mill was erected in Boston and subsequently other windmills were built on the various hills in the town. In 1736 a windmill was erected on the rising ground behind where the Harrison Gray Otis house now stands — the headquarters of the Society for the Preservation of New England Antiquities. This mill was standing in 1775. As late as 1824 a large windmill stood on Windmill Point, on the easterly side of the South Cove, and is shown in the view in Snow's *History of Boston*, published that year.

John Humphrey, who settled at Lynn in 1634, built, two years later, a windmill on a hill afterwards known as Windmill Hill. When this mill was sold in 1661 it brought £60. It then was in as fit condition as when first built save for small repairs on the sails. Thomas Coldom, the miller, who had kept windmills in old England, deposed that he knew what belonged to a mill and that the Humphrey windmill was strongly



Cross-section Showing the Mechanism of a Windmill

FROM DIDEROT'S "ENCYCLOPAEDIA," PARIS, 1762 built and good stones belonged to it. A windmill in Salem was sold for £20 not long after this.*

Salem granted land in 1637 for a windmill on or near the burial place. In 1678, William Bowditch and a company of Salem men agreed to erect a windmill at Marblehead, on Rhodes' Hill. This mill was to be constructed by John Woolcott of Newbury, millwright, and was to be round, twenty-six feet through, nineteen feet between joints, with a flat roof, to be housed from the weather, and Woolcott was to provide all materials, except the mill stones, the mill to be built of good substantial timber, and completed to the turning of the key; he was to lay the hulk and cause it to be sufficiently underpinned, all for the sum of eight score pounds, half in silver and half in fish or other goods at money price. Bowditch was to supply two mill stones "made of bars." In the lawsuit brought because of imperfect work, it appeared that the stones "want floworing" and that "the incke and spindel were not sufficient neither for waight nor workemanship." The "hopar and many of the utenssels of the mill," also were insufficient, such as the vanes, arms, sails and upper running girts. The mill had nothing to stop her and seven men could not turn her to the wind. One of the witnesses testified that Woolcott had said "that he would make the mill so good that she would perform her work with as little wind as a man might carry a candle burning open in the air without blowing it out, whereas, she would not work with a good gale of wind."* When William Bowditch died in 1681, he owned five-eights of this windmill at Marblehead, valued at £20.

A windmill is mentioned at Plymouth in 1637 and there was a windmill on Windmill Hill, Ipswich, before 1667, at that time kept by Jonathan Wade. In 1733 a windmill standing on Copp's Hill, Boston, was struck by lightning and soon after it was taken down and set up again at Salem. This was grinding grain as late as 1771.

In 1793 there was much talk in Salem over a proposition to build windmills to grind bark in the tanyards and two years later a "horizontal windmill" was in operation at Chipman's tannery in Beverly. Here the vanes were supported by arms without braces and the gudgeons were of brass. Addison Richardson set up a windmill on East Street, in Salem, which was first tried out July 12, 1794, but either from the construction, or friction, or some other reason, the mill would not go. Later the fault was remedied and the windmill was operated to grind bark.

In 1804 a windmill at the salt works in Marblehead was destroyed by a severe storm in October. It was valued at $150. In 1819 John Goodwin erected a windmill near the old Customhouse in Marblehead. It was about one hundred feet in circumference and fifty feet high.

There was a windmill at Newbury as early as 1703. It stood on the hill at the southerly end of the Frog Pond and was used for grinding corn and wheat until 1774. In 1771 a man was crushed to death while examining the machinery in the top of this mill. A windmill also was in use for pumping at the salt works set up in Newbury soon after the Revolutionary War.†

Cape Cod features which strike the visitor are the old Colonial buildings,

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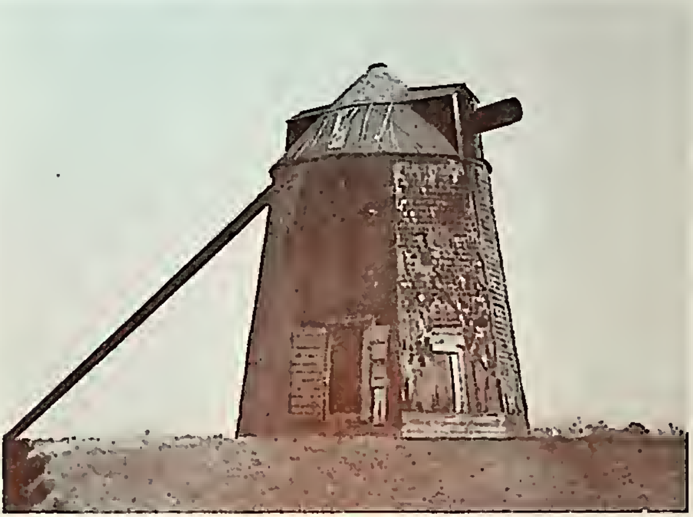
* Essex Co. (Mass.) Quarterly Court Records.

† Currier: *History of Newbury, Mass.*



Dismantled Windmill at Harwichport, Mass.

the cultivated cranberry bogs (which even send cranberries to England) and the windmills. An old cut (in my possession) shows a typical Cape Cod windmill — an octagonal smock mill, with boat-shaped cap, wooden windshaft, four common sails, like those of the early French post mills, a tail pole with a cartwheel on its lower end, and a fish weather-vane at the back of the cap. This particular mill stood at Highland Light near Truro, and is no longer extant.

Of the dozen or so windmills still remaining on Cape Cod, half are of this type. At Falmouth there is a derelict that had six sails; at South Brewster there is a post mill, with a round house which carries some of the weight of the mill body, and has a cast-iron pole end to the windshaft. Those at Eastham, Harwich-Port, Cataumet, Orleans, and South Yarmouth have conical caps, something like the windmill at Moeringham, France.

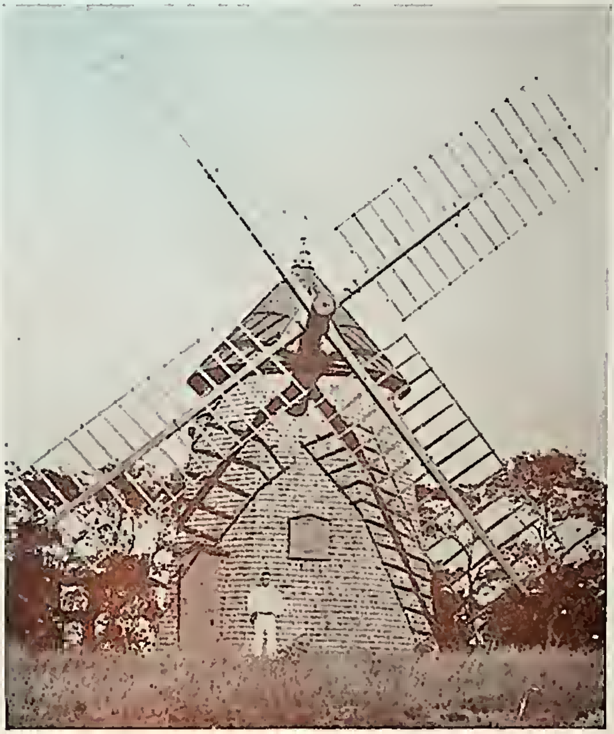
The mill at South Yarmouth, known after its builder as the Peter Baker mill, bears the inscription "1797, 11th. Decem." It was built at South Dennis, then part of Yarmouth, and in 1866 moved to its present position, where it is preserved. Another mill stood at Dennis, built in 1747 by Thomas Howes, Lot Howes and Samuel Eldridge, in 1869 it was bought and moved, and dismantled in 1882. Scorton mill, built about 1796 by Bennett Wing, was bought a few years later and moved to the lower part of South Yarmouth. Later it was again bought and moved to West Dennis, where it stood until dismantled in 1884; only the stones remain. Similar relics recall another Yarmouth mill built and owned in eighth shares, the timbers of which came from Great Island and the stones from Scargo Hill. Thacher mill, Yarmouth, was begun on August 4, 1794, and finished on January 14, 1795; it was built for Thomas Thacher by Captain Hallett, at a cost of *£303. 18. 1.* but has long since disappeared.

The Farris mill at West Yarmouth is in a good state of preservation. It is said to have been built on the North side of the Cape and moved first to near the mouth of the Bass River, and again, in 1782, to Indian Town (Friends Village). Forty yoke of oxen were used to move it, and "a barrel of rum was stood on end with the head knocked out; the contents free for all, and there was a noisy drunken crowd in the vicinity that night composed of both Indians and white men." In 1894 it was moved again to its present position. It is a smock mill of the usual type with a pegged frame, about thirty feet high with two floors and a marginal gallery; eye bolts outside, at each corner of the tower, serve to anchor the sails when at rest. Another method of holding the mill was to lower the runner stone onto the bedstone, a bad practice, as one miller found to his cost, for having done this and climbed the sail to set the cloths, a gust of wind started the mill and he was thrown to the ground and lamed.

The cap originally had a dead curb, which was later converted to a live curb, using wooden rollers to take the weight of the cap in place of blocks, but without much success. The windshaft is of pine with a wrought-iron gudgeon at the tail, and an eighteen inch diameter journal at the neck, with the usual iron strips let into the shaft; the bearing is of cast-iron. The brake wheel is about eight feet diameter with forty-eight teeth and is built up of three layers of "cants," to a thickness of about eight inches, with four arms let into the shaft. The brake consists of a number of curved sections of wood, hinged together at their ends, and the brake rope hangs down to the miller's seat on the ground floor. Here also are the controls for raising or lowering the shoe, and for tentering the stones by hand, so that the miller could watch his meal and control the grinding at the same time. The meal ran into a wooden trough and was pushed into the sack with a wooden paddle. The brake wheel drives a lantern pinion fixed to the top of an eight inch diameter wooden upright shaft, having an iron gudgeon in the top, and a two and one-half inch square iron spindle to drive the stones, which are provided with an oak crane for raising the runner for dressing. A spur wheel on the stone spindle on the ground floor drives a corn cracker — and at one time power was also taken to drive a jig-saw for sawing planks for wheelwrights' use.

The Eastham windmill stands on historic ground. Giles Hopkins of the *Mayflower*, had an allotment of land in Brewster, then part of Eastham, and this land was sold to Hopkins by the Governor and Associates when they bought it from the Merchant Venturers. The mill built on this land, and known as Setucket Mill, was moved a short distance, both in 1856 and 1890, and may be the mill built by Nicholas Paine in 1705. It is now preserved by the Village Improvement Society of Eastham.

The Eastham mill has now three floors. There have been considerable alterations to the structure; the first and second floors have been raised, and a third floor, or gallery, removed; the

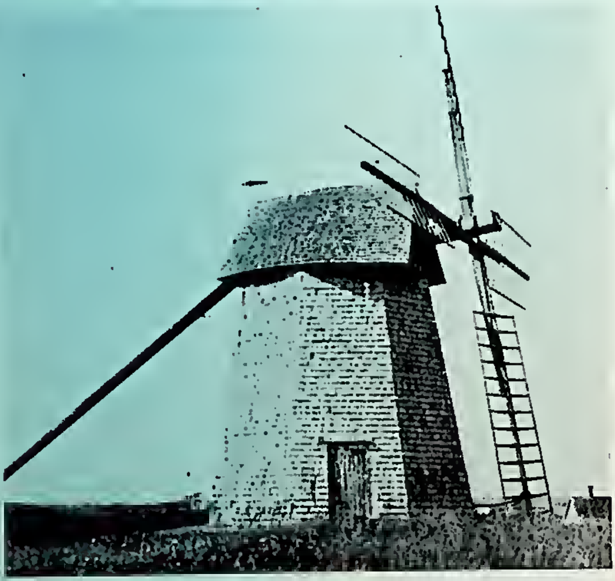


Windmill at Eastham, Mass.

FROM A PHOTOGRAPH MADE IN 1920

upright shaft has been lowered, and a balk of timber bolted to the underside of the crown beam to take the top bearing; a new iron wallower has replaced an old wooden one which had four arms let into the shaft, and the conical cap is said to be new. The tower and cap are shingle-covered and the cap is crowned with an old wooden bevel wheel. The shears are set at an angle to one another, and the cap runs on a live curb, the rollers appearing to take both the vertical and horizontal thrusts. A pole stands out at right angles to the cap at the rear, being braced to it by long-link chains made from old ships' bolts. A rope hangs down from the end of this pole for winding the cap, and a weight on the end of it serves to keep the cap in balance for ease of turning.

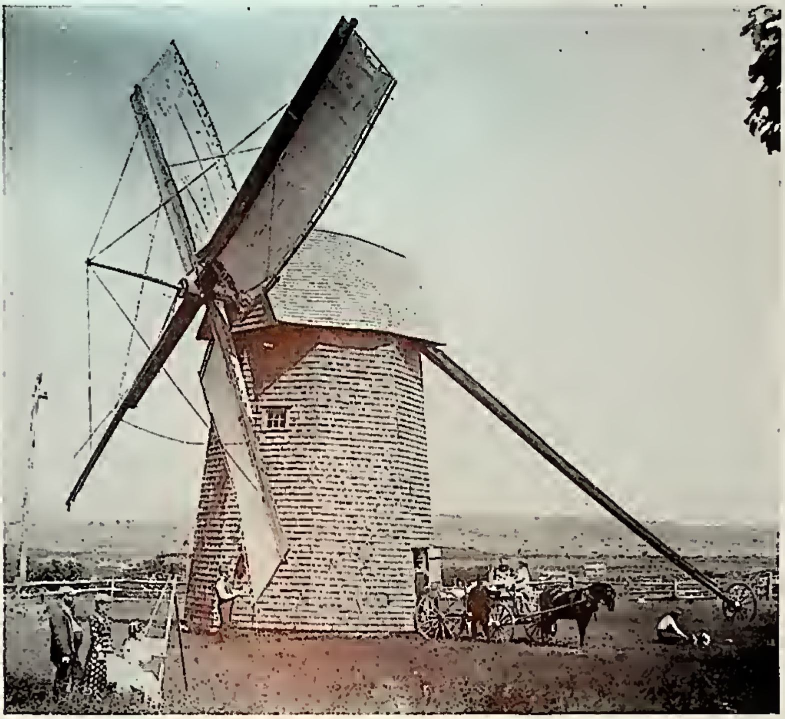
The octagonal tower is twenty feet across inside at the base, and thirteen feet, four inches in diameter at the curb where it bows in. The sails are of the usual type and of about fifty-five to sixty foot span. A gable in the cap houses the cast-iron neck bearing, which possesses a cap — an unusual feature.



Windmill at Chatham, Mass.

The journal is twelve inches in diameter and eleven inches long. The brake wheel and brake are similar to those at Yarmouth, but the brake acts on the top side of the wheel only; the wallower has cycloidal teeth. The single pair of granite stones, four feet, ten inches in diameter and six inches thick, are on a raised platform, about two feet high, on the ground floor, and have the usual crane; a small conical iron grinding mill is driven through bevels and an iron shaft below the platform, from the lower stone spindle. In passing it is interesting to note that a very old tower mill of red sandstone still stands in a derelict condition at Eastham, in the Wirral, England.

Chatham has a long history, in witness of which a tablet in front of the Public Library reads: "In memory of the pioneer of Chatham, William Nickerson. He came from Norwich, England, in 1637. He acquired from the Indians by a series of purchases, prior to the year 1683, the greater part of the present township, then known as Monomoyick. He and his sons and sons-in-law [here follow eight names] were, with their families, the first settlers" . . . A direct descendant of this first settler, G. H. Nickerson, 2nd, whom I interviewed, was the last miller of the sole remaining mill at Chatham. This mill was built in 1797 by Col. Benjamin Godfrey and bought in 1884 for $400 by Lenas Nickerson. The sails were blown off in a gale, and the windshaft damaged, in 1907. The mill was sold in 1908 by G. H. Nickerson, 2nd, for $575 and later to the present owner, Mr. Charles Handy, who put in the new

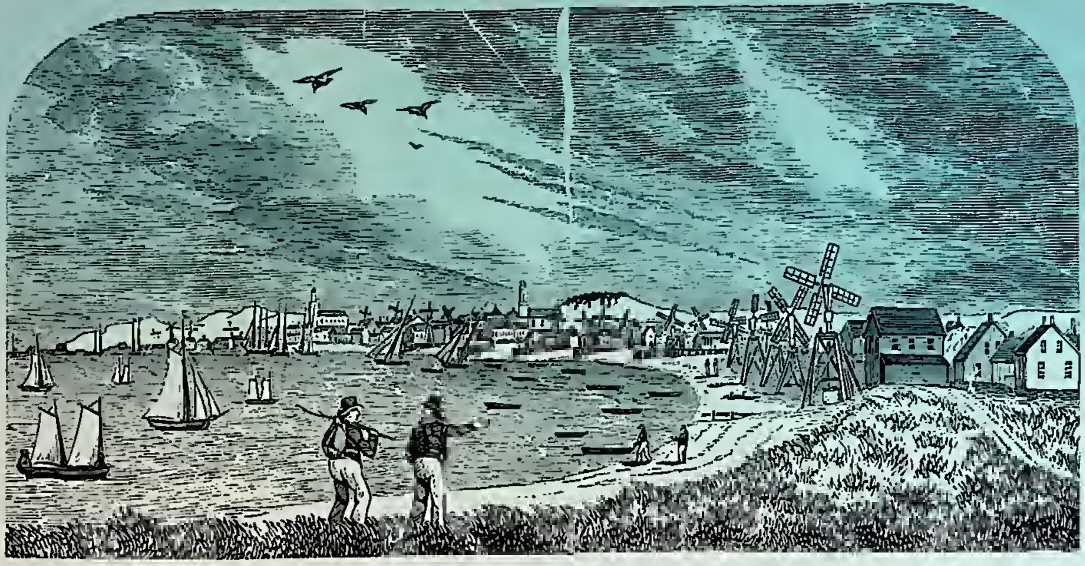


Windmill at Falmouth, Mass.

windshaft and sails and repaired the structure. The mill is well cared for and is run on occasions.

In construction this mill is very similar to the Yarmouth mill; the sails are seven feet wide and are set at a constant angle of 18½ degrees (71½ degrees if measured the other way); the sail cloths which are kept in the mill, are thirty-five inches wide and the sail stocks, once of cedar, are now of hard pine. The tail pole is an old ship's mast, twelve inches in diameter, with a five foot cartwheel on the end. To wind the cap a horse would be hitched to the pole, or a four sheaf block and rope used with one of the posts set round the mill, a method which I found in use in the south of Spain. The curb is dead, wood to wood, and to grease it the cap has to be jacked up off the top of the corner posts of the frame, which also served to centre it. The weather vane is a swordfish.

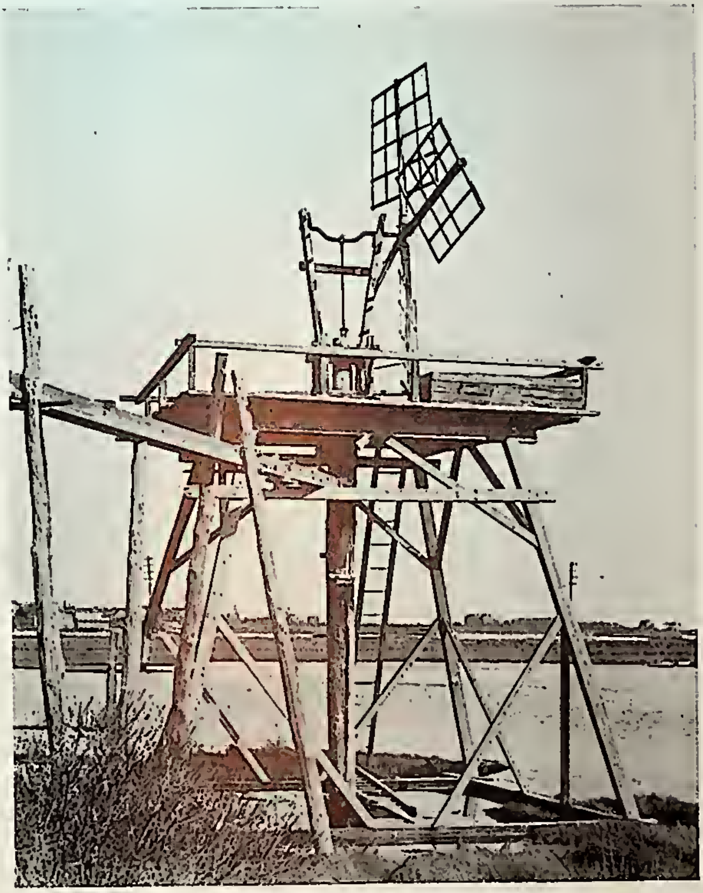
The wooden windshaft has a twenty-one inch diameter by twelve inch long neck journal which runs on a stone bearing and carries an oak brake wheel with sixty-four teeth, which drives an iron wallower having fourteen teeth.



Northeastern View of Provincetown, Mass.

THIS ENGRAVING SHOWS THE APPEARANCE OF PROVINCETOWN IN 1838 AS SEEN FROM THE NORTHEASTERN END OF THE VILLAGE WHICH EXTENDED NEARLY TWO MILES ALONG THE SHORE. THE NUMEROUS WIND OR SALT MILLS, AND THE ELEVATIONS OF SAND, GIVE THE PLACE A NOVEL APPEARANCE

PRINTED FROM THE ORIGINAL WOOD BLOCK ENGRAVED IN 1838 BY
S. E. BROWN AFTER A DRAWING BY JOHN M. BARBER



One of the Windmills at the Salt Works, South Dartmouth, Mass. Now Demolished

The single pair of five foot granite stones are on the first floor. They have the usual crane for the runner and there is a hole in the floor which can be uncovered to allow the stone to be turned in the crane bail. The faces of the stones were dressed first with a bundle of small cast steel picks, about one-eighth of an inch square, and were furrowed with pointed bills having holes in the centre for handles. English bills are solid and are wedged into holes in the handles or "thrifts." Rye and Indian corn were originally ground, toll payment was taken, and the output was ten bushels per hour in a good southwest wind, but the mill would not grind fine when running fast.

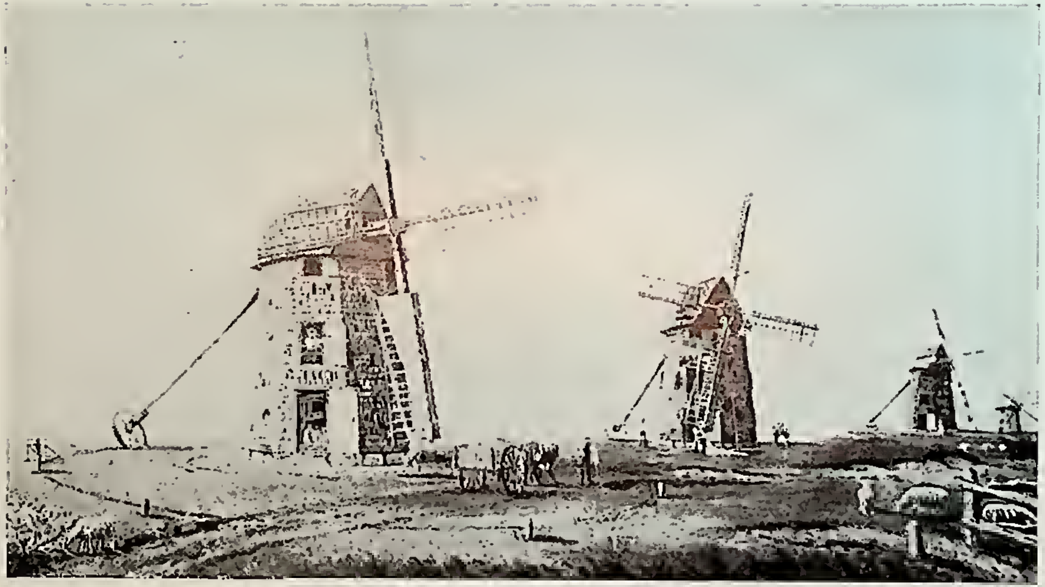
As at Yarmouth, there is a corn-cob mill on the ground floor driven from the stone spindle by two cast-iron spur wheels of very early design. It consists of a hollow cast-iron base with a wood tub about twenty inches in diameter, mounted on it, the whole being about twenty-four inches high. A vertical shaft, about ten inches in diameter in the centre of the tub, carries at its lower end a conical cast-iron cylinder having rows of V-shaped teeth about one inch high on the outside, with a pitch of about two inches, while similar teeth are cast on the inside of the iron base. The corn cobs are fed at the top of the tub, are torn apart by the teeth, and the loose grain and crushed cob fall together into a receptacle below, ready to be separated.

Of the remaining mills, south of Boston, one at Brockton was built in 1781; there is a ruined mill at Swansea known as Potter's Mill; and a mill at West Harwich which appears to be in good repair. There are windmills of the Chatham and West Yarmouth type at Cataumet and Brewster, in good repair, and a round-topped mill without sails, at Cataumet is used as a house.

Although at present there is but one windmill in Nantucket, there have been a number of others, and records of some of these exist. A picture in the Pacific Club, Nantucket, shows a grist-mill and a fulling mill erected in Polpis, the former in 1661, the latter in 1673, both run by water and wind power, the water in Polpis harbor having been dammed to furnish the water power. If the picture is an accurate representation of these mills they are quite unique in my experience.

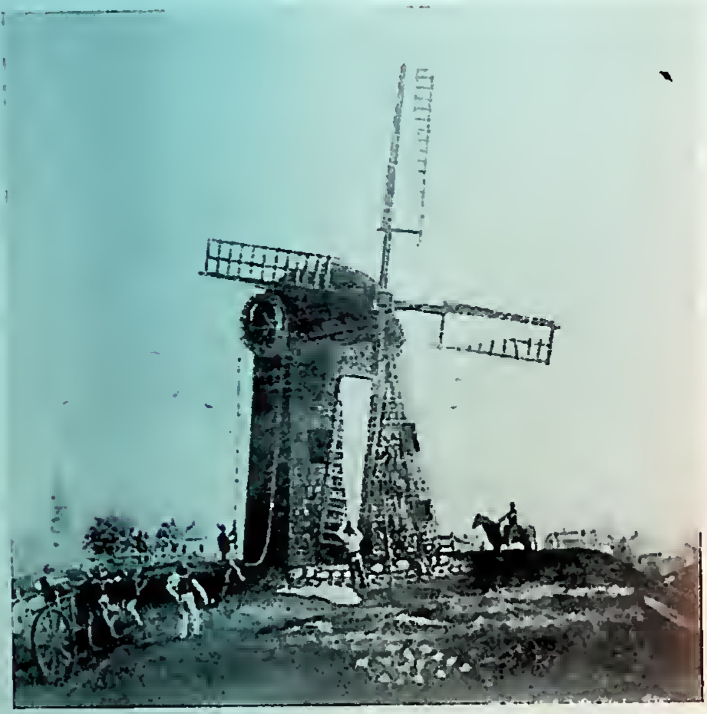
In 1672 one Peter Folger was appointed by the town of Nantucket to run a water mill erected in 1666 at Weseo (now Lily) Pond; for some reason unknown this was abandoned and another mill, worked by wind, was erected in its place. Folger ran this mill, also, his pay being two quarts toll for every bushel ground, but the subsequent history of the mill is unknown. But the five mills about which most is known, are the four smock mills with pent roofs and tail poles, which stood in line on the *Popsquatchet* (now Mill) Hills, and the Round Top mill. Of the four, the first was built in 1723 by Frederick Macy, who asserted that the design of it came to him in his dreams. It ran as late as 1820 and was then known as Barnabas Bunker's mill. After the Nantucket fire of 1836 the mill was purchased by the town to test the efficacy of gunpowder for demolishing buildings, in order to prevent fire spreading. On December 7, 1837, the townsfolk all turned out and the school children were given a holiday to watch the experiment. A keg of gunpowder was placed in the mill and fired with a train and fuse. On the explosion the mill rose bodily from its foundations and fell in upon itself shattered into fragments without any scattering of burning pieces.

The next in order of building was the present mill built in 1746, which will be referred to later on, and this was followed in 1759 by the "Spider Mill," so called from its eight jib sails built in the Portuguese fashion. An eye witness account of its destruction makes interesting reading—"The first of these mills to come down was the 'Spider Web.' It was purchased by Reuben Coffin, Oliver C. Gardner and one or



Windmills formerly on the Popsquatchet Hills, Nantucket, Mass.

FROM THE PAINTING BY JAMES WALTER FOLGER (1908) IN THE NANTUCKET HISTORICAL ASSOCIATION

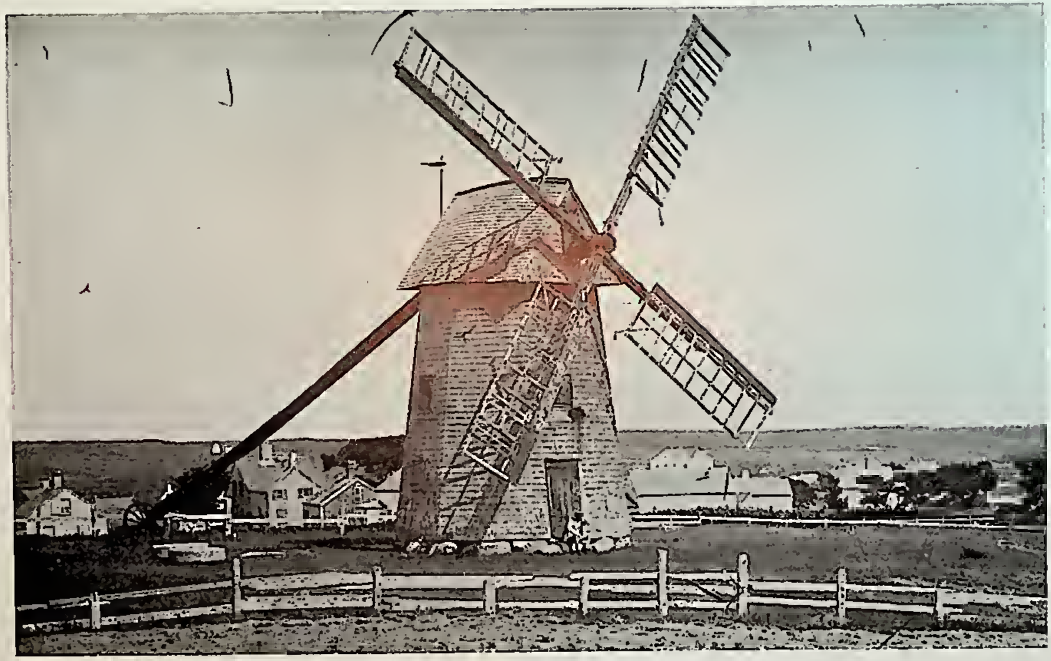


Windmill Built in 1802 at Nantucket, Mass.

TAKEN DOWN IN 1873, THE SITE BEING PART OF THE NEW NORTH CEMETERY

two others, sawed in halves from top to bottom, a rope fastened to the plate and the east half pulled down leaving the great shaft still hanging aloft. The rope was then fastened to the west half and perhaps fifty or sixty men and boys were swaying upon it, when it parted, and the whole line of them were piled up in the valley below. A strong, new hawser was then procured, and after much tugging the edifice came thundering down, breaking boarding and light joists into kindling wood. It was then decided to blow up the shaft. Your correspondent was despatched to the store of Eben Tallant, Old North Wharf, for a pound of powder (three F). A two-inch auger hole was bored in the centre of the shaft, the iron bands knocked off the ends, a charge of powder placed in the hole, a plug with a score in the side filled with powder, shavings placed in the top and lighted. There was a heavy explosion, and the plug was thrown to a great height in the air and the long shaft of solid oak was laid open from end to end."—*Nantucket Enquirer and Mirror,* July 10, 1880.

Next came the "Red Mill," so called



Windmill at Nantucket, Mass., Built in 1746 and Now Owned by the Nantucket Historical Association

FROM A PHOTOGRAPH MADE BEFORE 1885

Interior of Windmill at Nantucket, Mass.
FROM THE PAINTING BY WENDELL MACY (1894)
IN THE NANTUCKET HISTORICAL ASSOCIATION

from the colour it was painted. Built in 1770 it worked until it was destroyed by lightning in 1867. The last gristmill to be built stood apart from the rest. It was of the Rhode Island type, shingle covered, with a circular cap and a twelve foot diameter wheel for winding. Built in 1802 it ran until it was dismantled in 1873, it was known as the "Round Top Mill."

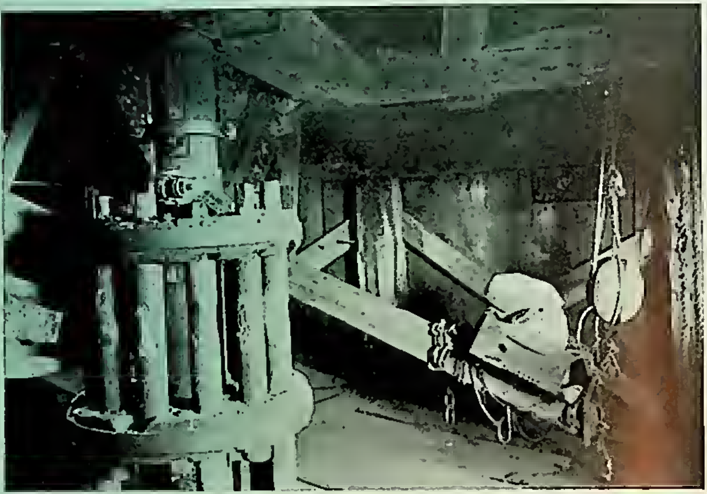
The "Old Mill," as the existing mill is called, was built by Nathan Wilbur, a Nantucket sailor; it had a grinding capacity of ten bushels per hour and was worked until 1892. In 1897 it was bought at auction by Miss Caroline French of Boston, for $850 and presented by her to the Nantucket Historical Association, by whom it is now used as an overflow museum in the summer, an admission of ten cents being charged. It is a smock mill, having three floors, and is covered with unpainted white oak shingles, with a gauge of five and one-half inches held with hickory pins. It rests on rough stones about ten feet off the ground. It is picked out in Indian red, all the doors, the shutters, and the sails being thus painted; there are no glazed windows and the shutters are held inside by twisted wrought-iron hooks.

There are four, single, anti-clockwise, common sails with no "weather," having whips of nine inches by four and one-half inch cross section, one being chained to the mill. The tail pole is of spruce, eighteen inches in diameter at the top, and has a cartwheel at the bottom. A spar is driven

Interior of Windmill at Nantucket, Mass.

FROM THE PAINTING BY WENDELL MACY (1894)
IN THE NANTUCKET HISTORICAL ASSOCIATION

through the top end of the tail pole, which is lashed by it to two five and one-half by eight inch sub-rafters in the cap put up for the purpose, about ten feet apart at the base of the cap and joined thirty inches below the roof ridge. The date 1746 is on a stone below the step in front of the door. No sack hoist is provided, as the sacks were loaded in and out directly from the stone floor. Another feature, strange to British practice, is the provision of stairs instead of ladders between all floors. The upright shaft drives the stones direct. It is of oak as far as the hopper, and below this of iron, four by two inches in size. At the top, below an iron pintle, it is eight inches in diameter, has an eight inch square below to carry the wallower, and below this is first octagonal and then round, being bound with seven wrought-iron, two-piece straps inch and a half by half inch in section. The single pair of stones, which are on the second floor (called the first floor in England) are five feet in diameter by twelve inches in thickness, and the casing is twenty-one inches high by five feet four inches in diameter. The hopper is mounted on the casing top direct and a shoe, suspended by strings from the edge of the casing top, rests at its lower end on the edge of the eye of the runner stone. A curious wooden screw is fixed across the aperture in the casing top, but for what purpose I cannot guess. There is no governor; the tentering of the stones is done by hand from the ground floor by means of a system of levers and a weight as shown in the accompanying illustration. The cap moves on a dead curb and has blocks instead of truck wheels to position it. The windshaft is of wood, six-

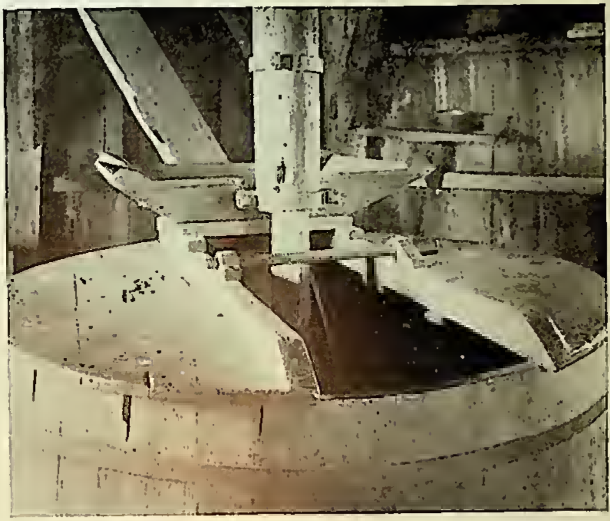


Vertical Shaft and Pins which engage the Cogs in the Drive Wheel
Brake Beam, with Counter Weights, at the Right
PHOTOGRAPH OF NANTUCKET MILL BY COURTESY OF MR. WILLIAM F. MACY

teen inches in diameter at the brake wheel and twelve-sided; the neck journal is seventeen inches in diameter, and has two inch by half by thirteen inch wrought-iron strips nailed on for the wearing surface. The bearing is cast-iron. The windshaft is strengthened by four wrought-iron rings wedged in position, one in front and one behind the brake wheel, and two about eighteen inches in front of the tail-thrust bearing.

The brake wheel is of oak, ten feet in diameter and has six arms let into the windshaft and wedged in position. There are sixty-two cogs, five inch pitch, three and three-quarter inch face and four and three-quarter inch deep held with wooden pegs. The brake is of wood with an oak counter-balanced lever, having a box of stones at its extreme end, and is operated from the top floor by means of a rope and block. The wallower is a wooden lantern pinion with twelve staves fifteen inches long and three inches in diameter held with wooden pegs. It is twenty-three and one-half inches long, overall, twenty-seven inches in diameter and is wedged to the upright shaft. The cap is a pent roof, shingle covered, eight feet six inches high and about fifteen feet in diameter on the circle.

The first windmill in the State of Rhode Island was built in 1663, by Peter Easton, at Newport, and was blown down in 1675. The next one to be built was the "Stone Mill," of which the shell still remains and over which so much controversy has been waged and so much theorizing has taken place. The mill was built by Governor Benedict Arnold in 1676 and is referred to in his will as "my stone-built windmill";



Hopper and Bin Enclosing the Stones

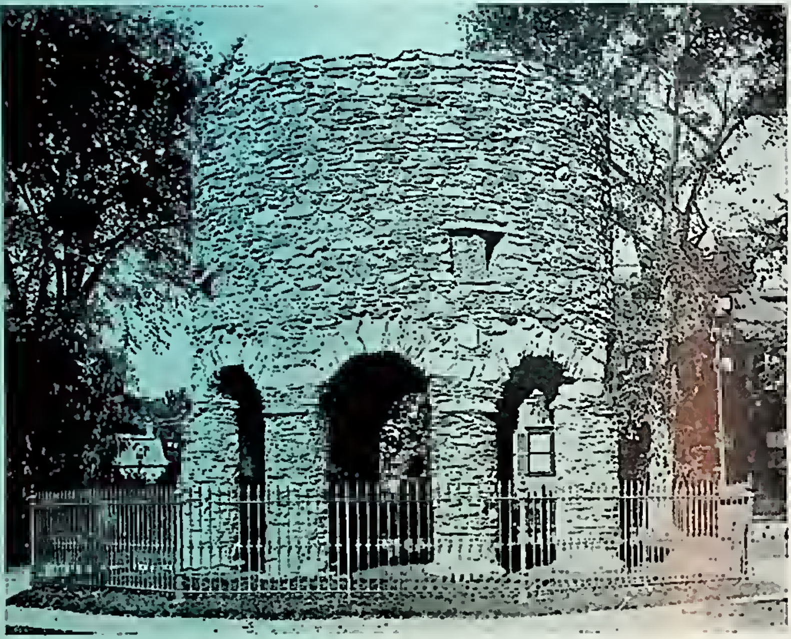
NOW IN THE WINDMILL AT NANTUCKET

PHOTOGRAPH BY COURTESY OF MR. WILLIAM F. MACY

such are the facts. In a paper entitled "The History of the Norsemen in America," read at Copenhagen before the Northern Society of Antiquarians, in 1840, by Professor Rafn, it was argued that this tower was erected by Norsemen and was converted into a windmill; this seems to be the first appearance of this fantastic theory. In a paper read before the Newport Historical Society in 1916, this suggestion is refuted and the theory is put forward that the mill was copied in the main from one at Chesterton, Warwickshire, England, which was built in 1632. Arnold emigrated in 1635, and the shell of the Newport mill, with its eight rounded-columned arches of rough stone, bears a superficial likeness to the six square-columned arches of dressed stone of the Chesterton mill. Unfortunately for this theory, the Chesterton mill was built as an observatory and only converted to use as a windmill at a later date; the truth will therefore probably remain unknown. A paper by F. J. Allen, M.D., from the Cambridge (England) Antiquarian Society's Communications, states that Benedict Arnold was born at Ilchester, Somerset, nearly two hundred miles from Chesterton windmill, Warwick, and it is, therefore, very improbable that he would have seen the latter. The paper in question supports Professor Rafn's theory but does not draw any decisive conclusion.

Windmills in America often take the name of their owners; thus a list of some of the mills standing in Newport, at the time of the Revolution, reads as follows:

Hedding's mill. This was moved four times in the next hundred years and



The Old Stone Mill, Newport, R. I.

with many of its fellows, in 1849, was set back from the street by order, so that the sails should not frighten the horses.

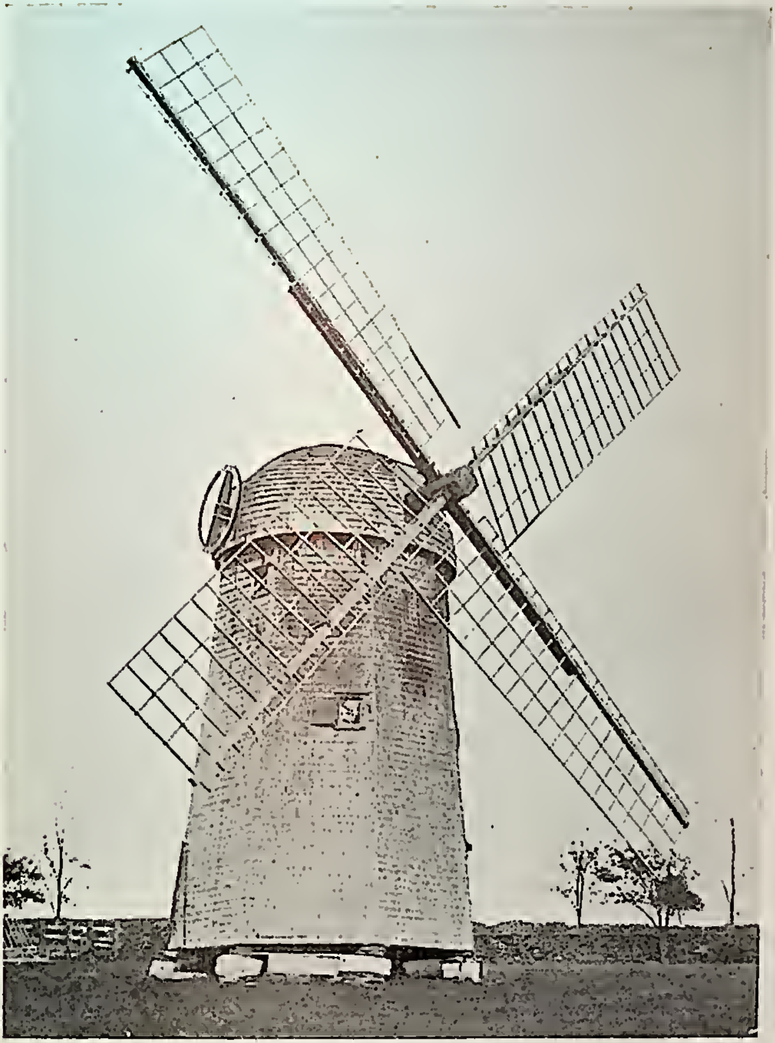
The Thomas Gould mill. Moved in 1864 and burnt in 1910.

Catherine Street mill. This had jib sails, evidently after the Portuguese fashion; it was burnt in 1901.

Hubbard's mill. Burned in the 1840's or 50's, this mill sheltered the Hubbard Family for two years when ejected from their home by soldiers during the Revolution.

The E. D. Jones mill. Burned about 1868 and used at that time for grinding bark.

Portsmouth, R. I., north of Newport, also had a number of windmills. The first Portsmouth windmill seems to have been built in 1665 and was the forerunner of many more. The history of these windmills is largely one of removes, thus, the William Anthony mill, now used as a barn, was built near Bristol Ferry. It was moved first to Ferrymouth and then to its present location on Quaker Hill, but after being wrecked in a storm, in 1898, it was never worked again. Another windmill on Quaker Hill is the Robert Sherman mill. It was built at Warren for grinding malt for a distillery, was later moved to Fall River, and then to Quaker Hill. In 1876 it got out of control in a hurricane and although it was stopped by the brake, and by choking the stones, the two-foot square wind-



Windmill at Newport, R. I.

FROM A PHOTOGRAPH MADE IN 1882

Thurston's Windmill at Newport, R. I.

shaft of oak was broken and the sails were smashed. The mill, though now derelict, was for a time worked by power. It is considered a very large mill as it has two pairs of stones whereas most of these windmills possess but a single pair. Another windmill which stood on Quaker Hill, was used for storing arms and ammunition during the Revolution. It was searched by British soldiers, who found them and afterward fired the mill.

Wyatt's windmill at Middleton, was built at Bristol, R. I., and moved successively to Fall River, Tiverton, Newport, and Middletown in a very few years. It was bought and moved again in the 1860's and in 1924 it was purchased by Colonel E. H. Green, who placed it on his Round Hills estate at

Windmill at Portsmouth, R. I.

South Dartmouth, near New Bedford. The first windmill at Jamestown was a post mill which was replaced after a few years by the present mill, now the headquarters of the Jamestown Historical Society. Post mills in America appear to have been few, the only illustration of any that I have seen was at an exhibition of etchings in the New York Public Library. The picture was entitled "Windmills in Virginia" and showed two post mills side by side.

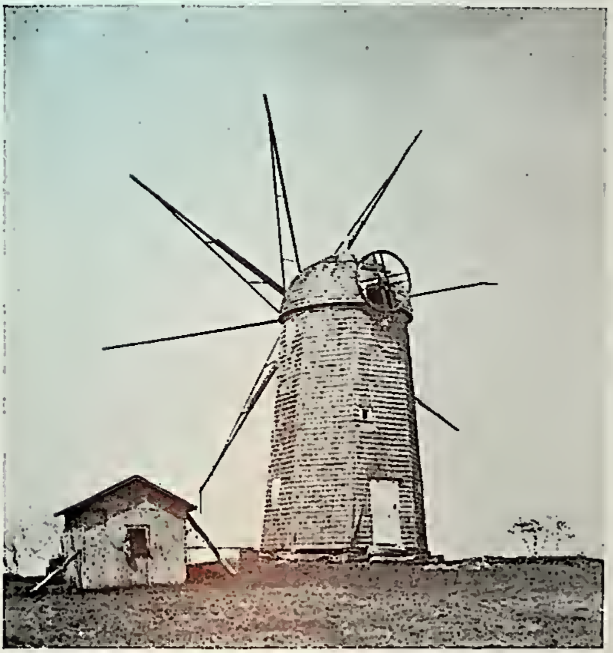
Block Island, too, has its windmills. The first was built in the early eighteenth century and seems to have been similar to the diminutive Dutch hollow-post mills a dozen feet or so high, used by some farmers in Holland as marsh mills. The second mill was a smock mill winded by means of a tail pole. The existing mills are Harbor Mill, built about 1700 on the mainland, brought over to Block Island about 1810 and moved near the centre in 1856; and the Littlefield mill, built in 1815, whose sails were blown off the first day it was set to work. It still grinds by wind and has an output of between nine and ten thousand bushels of corn meal per year with a maximum output of 100 bushels per day.

Newport stands at the southern end

of a long and narrow island and is reached from the mainland by either of two excellent main roads running down the east and west sides of the island. Some seven miles north of Newport on the West Main Road, south of Quaker Hill and at the corner of Windmill Lane, stands the Boyd mill, it is still worked, though by power only, and bears the inscription "This mill was built in the year 1810 by John Peterson and was sold to William Boyd." Like the majority of these Rhode Island mills it is an octagonal smock mill of three floors, with an almost hemispherical cap, winded by means of a hand chain and an eight foot Y wheel, the whole mill being completely shingle covered. It had originally four common sails each twenty-eight feet long and seven feet four inches wide, built on five and three-quarter by two and three-quarter inch whips and having a span of sixty-three feet. The present owner, the third Mr. Boyd, added four more sails and the existing bracing some years ago, but they were not found to be successful, so the framework of all the sails was removed sometime later, and the mill is now worked by power only.

The mill tower is thirty feet high, to the curb, with a further eight feet to the top of the cap, and is mounted two feet off the ground on rough rocks. The wood was cut at Wickford, Rhode Island, and ferried across by Peterson. When his schooner went to pieces the oak knees were taken out and used again in the construction of the mill. The corner posts are of oak eight by ten inches, and the bracing is of chestnut three by five inch diagonals and three and one-half by four inch verticals. The tower is eighteen feet wide at the bottom and fifteen feet in diameter at the top. The cap ribs are of spruce, two by four inches, held in the centre with an iron ring. The shingles are of varying width and have a seven inch gauge. There is a dead curb, with iron plates for the skids to run on, and an iron rack bolted to the top, with truck wheels running against iron plates on the inside of the curb to centre the cap. Originally there were wooden cogs round the outside of the curb, and the chain wheel by some means drove a worm which geared with these cogs. The present drive is a spur reduction gear. The windshaft is of Georgian pine, nineteen feet long, projecting four feet forward of the mill cap, seventeen inches in diameter at the brake wheel, and with a twenty-two inch diameter by nineteen inch long journal. This journal is plated with iron strips eighteen inches long, one and a half inches wide and half an inch thick, with three-quarter inch wide oak strips nailed in between. The bearing is of cast-iron. The wood brake wheel is of the clasp arm pattern, eight feet and nine inches in diameter with arms five and one-half inches square and a rim six and one-half inches thick and eight inches deep. It has cast-iron teeth bolted on in segments. The brake is of oak and acts on the lower half of the brake wheel only. The brake lever is the old wooden octagonal upright shaft, twelve inches across the flats. The cast-iron wallower or crown wheel, is mounted on a four inch cast-iron shaft and gives a ratio of six to one in the drive. Both this and the iron segments were made by the firm of Browne & Sharpe.

The stones were originally driven direct from the upright shaft, but in 1884 a kerosene engine was installed and the



The Boyd Windmill at Newport, R. I.

stones had to be underdrift and offset from the centre. This would have altered the direction of rotation of the stones when wind-driven, so the brake wheel was moved to the other side of the wallower. A new wallower and an iron upright shaft were provided, giving a reduction of nine to one. This was unsatisfactory so an iron brake wheel was made giving a reduction of six to one. It proved to be too small, so the old brake wheel was replaced, special iron segments bolted on the back, and it drove the new wallower at nine to one; the new brake wheel being used as a clamping plate for the old one.

The stones are of Fall River granite, five feet in diameter and twenty-two inches thick. There is no grain bin, the corn being fed directly into a large hopper and falling thence into a shoe hung from the horse by two straps. The damsel is of walnut, two and one-half inches in diameter and has four small slabs of wood nailed on. These hit the outside of the shoe which is tensioned by a string running over the horse and fastened to a staple on the side of the vat. There is no bell alarm and the tentering of the stones is effected by hand by means of an upright bar coming up through the floor at the side of the stones. The upright bar is suitably weighted to give a floating effect and is connected to a horizontal oak bar by means of a cord running over a system of pulley blocks. This raises and lowers a pivoted beam by means of an upright rod which in turn raises and lowers a pivoted lever below the floor by means of another upright rod.

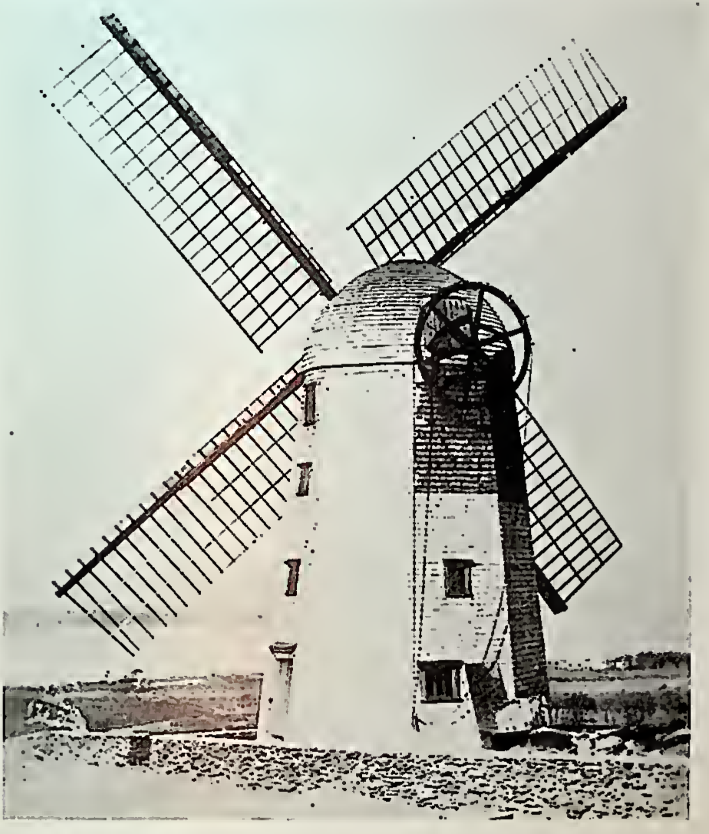
The second pivoted lever carries the bronze footstep bearing of the stone spindle, and thus the stones are tentered. The stone nut receives the drive from the upright shaft through the great spur wheel. It can be slid on two fixed keys, in and out of engagement, with this wheel, as required, and is another piece of Browne & Sharpe's work. A jumper for driving the meal is driven by belt from a pulley mounted below the stone nut.

A crane and bail are used for raising the runner stone when the stones are to be dressed. The arm of the crane is eight by ten inches in section, and the brace, which came from Peterson's schooner, has arms thirty by thirty-three inches long and six inches wide. White maize grown locally is ground for corn meal. The husk is dressed off in the jumper and the meal is bagged up for domestic use.

Thurston's mill on the East Main Road, was built at Little Compton, and about 1896 was taken apart and moved to its present position at Portsmouth. It resembles the Boyd mill very closely, but has four lattice-work common sails, devoid of weather and mounted on a windshaft having a very small angle of inclination to the horizontal. The sails are eight feet nine inches wide on the driving side and fifteen inches wide on the leading side. The whips are six and three-quarter inches square at the tip and run the whole length of the stocks; the sail bars are one and three-quarter by one and one-half inches and the uplongs and hemlathes are two and one-half by three quarters. The stocks are mortised through the square-nosed wood windshaft, and the inner heel of each sail is braced to the stock of the sail behind it. The mill is shingle covered and is unpainted. It is still worked by wind and has no auxiliary engine.

Rhode Island, then, still possesses a number of windmills of a very distinctive type, of which a few are still at work, while two are carefully preserved in good hands. The local historical societies are all very enthusiastic on the subject of windmill preservation.

What are the points of resemblance between the windmills of New England and those of Europe and from what were the ideas drawn? Those which I have discussed are all of one type, namely smock mills, and the post mills which appear in old prints of New York and other places seem to have disappeared entirely. It must be confessed at once that these old survivors are very crude in design, though this is only to be expected when one considers the difficulties under which they were built. One thing is certain — they owe little or nothing to direct Dutch influence; they resemble much more certain early Flemish and English mills, and it is interesting to speculate whether we can trace any lost features of these old mills of Europe in the mills of America. The Spider mill on Nantucket was probably built by a Portuguese or, perhaps, by one who had travelled to Portugal and had seen the jib-sailed mills common to that country, Spain and the Mediterranean generally. The Swedes built mills in Pennsylvania and Delaware like the mills which still stand in Sweden.



Windmill Built at Warren, R. I., in 1812 and removed to Portsmouth, R. I.
OWNED BY THE NEWPORT HISTORICAL SOCIETY

On the west side of England — in Somerset, Anglesey, Cheshire and Lancashire — the chain wheel and hand chain, as used in Rhode Island, was almost exclusively used for turning the caps, and it is not used at all outside of England. Round tops, however, are only to be found in East Anglia.

The windmills with log tail poles, braced internally, such as are found on Cape Cod and Nantucket, are more of a problem. I have come across this type of tail-pole bracing only in French Flanders and in Spain — everywhere else the Dutch type of outside bracing appears to be used — even in French Flanders. The pent roof peculiar to these American mills, can only be matched in the east, south and northwest of England, and the conical roof is typical of some of the French tower mills.

Nor do we find much help from the interior of the mill. The type of brake wheel used, with its spokes let into the windshaft, appears to have gone out of favor in England by the beginning of the eighteenth century, nor, apparently, was it used in Holland after this date, the clasp-arm type of wheel being chiefly used in both cases. The former is described in Diderot's "Encyclopaedia," in 1765, but the description is taken verbatim from a late seventeenth-century book on Carpentry. In Spain we have this type of wheel it is true, but very much modified by braces and wedges between the spokes. The lantern-pinion wallower is found in Holland, France and Spain, but not in England now, and only in Spain have I found mills driving a single pair of stones direct from the wallower without any intermediate gearing. The absence of the centrifugal governor for the stones, the automatic fantail to wind the cap, and the shuttered sail, prove nothing. They are all English inventions of the second half of the eighteenth century and have spread abroad but slowly.

The sails on the Cape Cod mills are similar to those shown in very early illustrations of English and Flemish mills and described in the French work on Carpentry already mentioned. On the whole, then, I should expect that the Cape Cod mills were built by men from the east and south of England, and the Rhode Island mills by men from the west of England. Nantucket had both types of mill. Probably much more could be proved by examining old records to see from what parts of England these parts of America were settled.

I should welcome correspondence and information on this most fascinating subject, which has taken me into most delightful places off the usual beaten track of tourists from England and introduced me to a number of extremely kind friends, and if any reader of these lines wishes to examine some of our surviving English windmills I shall be only too pleased to be of assistance at any time provided that due notice is given beforehand.

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John Coles, Heraldry Painter

By Walter Kendall Watkins

IT IS a common belief that the first settlers of Massachusetts were long-haired and long-faced and dressed in sombre garments without the lace and trimmings of their former neighbors in old England; that they renounced the practices and social customs of the old country and that rich, as well as poor, dressed in sober garb and without the trappings of rank and office. Others have the idea that the early settlers in Boston and the Bay Colony were from the sturdy yeomanry of England. This is not true for many were graduates of colleges and descendants of old families.

It is true that the General Court, in 1651, ordered that men of mean condition should not take upon them the garb of gentlemen by wearing gold or silver lace, or buttons or points at the knee, or to walk in great boots, and that the women should not wear silk or tiffany hoods or scarves, "which, though allowable to persons of greater estates or more liberal education, yet we cannot but judge it intolerable" in the people of lower condition.

This law was not to extend to magistrates or public officers and their wives and children; nor to any military man or any other whose education and employment had been above the ordinary degree or "whose estate had been considerable though now decayed."

As it was with their apparel, other luxuries of wealth and station were enjoyed, and men who had used in England a signet ring or plate with armorial marking, continued their use here. The most common use was in the seal affixed to letters and documents and these have been preserved mainly in our record files on legal papers. Pieces of plate bearing coats of arms have been preserved in New England families. Tombstones bearing armorial designs also are numerous in the burial places of Boston.

Occasionally an elaborate piece of needlework was done in the shape of a hatchment. Preserved in the Harrison Gray Otis family is the hatchment of Harrison Gray, the last treasurer of Massachusetts under the Crown. The original colors have nearly all disappeared in the century and a half that has lapsed since his death.

The most public use of the family coat of arms was on the coach of the owner. The death of a person was also made the occasion for the display of his armorial shield. On the front of his house was placed a hatchment which bore his arms and was technically known as his funeral achievement. This ornament was of wood and painted in colors. The escutcheon or arms of the deceased was also painted on the pall of the bier.

As our New England colonists grew wealthy, and especially after the Restoration in 1661, armorial bearings came to be more freely used in Boston, more particularly at funerals. Death comes unexpectedly at times, and the College of Arms and its herald were on the other side of the Atlantic. Months would be consumed in a voyage to obtain properly painted coats of arms for funeral occasions, so New England, from the early days, had to fall back on local artisans for its heraldic decorations. As the joiner or carpenter prepared the coffin, the painter was employed to paint the escutcheon and hatchment.

Soon after the settlement of Boston we find two or three painters in the community. On the succession of Charles II, their work in blazoning increased and when Andros became governor of New England, in 1686, and established in Boston the English church and its ceremonies, the custom of elaborate funerals made excellent business for the painter.

It was in Andros' time that there appeared in Boston, one Thomas Child, a painter-stainer. He married, in 1688, Katherine Masters, a relative of Giles Masters, an attorney in the following of Andros, and a relative of Randolph, Secretary of the Province. Child evidently acquired wealth in his business and in 1701 built a house on what is now Hanover Street. In the front of this he had placed the arms of the Painters' Company of London, of which he had been a member. These arms were afterwards inserted in the front of a brick building erected on the site of his house at 153 Hanover Street.

On his death, in 1706, these verses were written recalling his work on funeral achievements:

> Tom Child had often painted Death
> But never to the Life, before;
> Doing it now, he's out of breath;
> He paints it once, and paints no more.

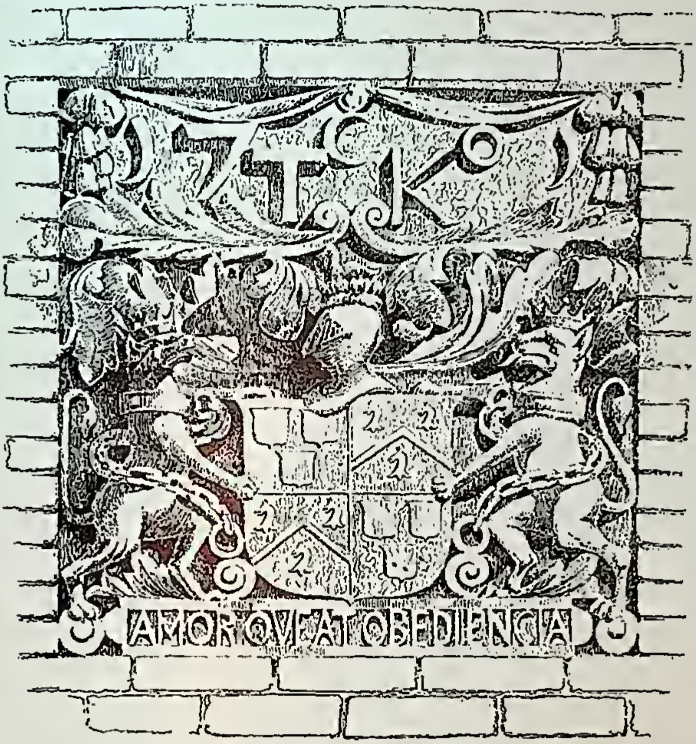
His widow, however, continued the business, but not always with success, and so took a partner. She married, in 1708, Lancelot Lake, who was somewhat of an adventurer, though of a good London family. Lake came to Boston in 1680, at the age of thirty-one, creating quite a fuss among the crew and passengers on the voyage. Posing as a physician, in Boston his life was eventful and he entered matrimony at the age of threescore, to assist the widow in her business, including heraldic painting. He served but a few years and left his wife a widow and she again married, in 1716, John Menzies, a merchant and a Scotchman. Meanwhile the painting business had been assumed by a nephew of Mrs. Child-Lake-Menzies, one Edward Stanbridge who died in 1734.

In the first half of the eighteenth century there appeared in Boston one Thomas Johnston, a japanner, who hired a small shop near the Town Dock. With the business of painting he also combined the art of engraving copperplates. He is noted for his work in engraving views of Boston and Louisburg and plates of an heraldic character. At his death, in 1767, in his inventory was noted "a book of heraldry," valued at forty-eight shillings.

James Turner, a contemporary of his, is also known to have done heraldic work. In 1752 he painted eight escutcheons for the funeral of Mr. William Lynde of Marblehead, at eight shillings apiece. In correcting them, by adding a "Crescent for difference" to each, he received eleven shillings extra.

Just previous to the Revolution, Thomas Crafts flourished, painting, in 1772, the interior of the present Old State House. His wife was Frances, daughter of John and Frances (Pinckney) Gore. He was also famous as colonel of Crafts' Artillery in the Revolution.

Obadiah Gore, carpenter, of Boston, had an only son, John, born in 1718. John Gore was a japanner and painter, and later a merchant. He was a loyalist, was banished in 1778 and went to



Arms of the Painter's Company of London

NOW IN FRONT OF THE BUILDING 153 HANOVER ST., BOSTON, ERECTED ON THE SITE OF THE HOUSE OF THOMAS CHILD, BUILT IN 1701. FROM A DRAWING BY GEORGE R. TOLMAN, REPRODUCED IN PORTER'S "RAMBLES ABOUT BOSTON"

Halifax. He was pardoned in 1787 and returned to Boston, where he died in 1796. John Gore had a son Samuel, born in 1755, who was also a painter by trade. His shop had a sign, the painter's arms, similar to that displayed on Thomas Child's building.

Gore was located nearly opposite the head of Brattle Street in a block of buildings owned by the town standing in what is now Scollay Square. His house was on Green Street on the north side, where the Gore Block stands. He served in a company formed in Boston in 1776, and took part in an expedition to Rhode Island the next year. His brother Christopher was Governor of Massachusetts.

Samuel Gore had two sons who were painters by trade; in 1806 and 1807 the firm was Samuel Gore & Son, the latter being his son Christopher. His other son, George, was a painter and glazier located on Broad Street. Later, Christopher was in business alone on Batterymarch Street as a sign painter.

The American Revolution seems to have killed the demand for coats of arms in New England; in fact, those previously using them were largely of that class that remained loyal to the Crown. The return of better times revived the taste for such ornaments and we find in 1796, residing at 62 Back Street, now Salem Street, in Boston, one John Coles, who advertised himself as an "Heraldry Painter." He is said to have been an Englishman who arrived in Boston some years before this. John Norman, the engraver, became associated with him and in 1782 Coles published engraved portraits of George Washington and Martha Washington, both inscribed *"B. Blyth del-J. Norman Sculp. . . . Published by John Coles, Boston, March* 26, 1782." These were after the portraits painted by C. W. Peale. About the same time Coles published in mezzotint, an allegorical composition entitled *"Sacred to Liberty or an Emblem of ye Rising Glory of ye American States."* This was signed *"Coles del-Blyth Fecit."*

B. Blyth, who signed these engravings, was Benjamin Blyth, a crayon portrait artist born at Salem in 1746. He worked in pastel. .His work was well drawn but hard and lacking in modelling. He did many portraits including Washington, Whitefield, John and Abigail Adams, Judge Samuel Curwen, etc.

John Coles of Boston, printer, was sued by Samuel Blyth of Salem, painter, for an unpaid promissory note of £37. 7.6 dated June 1, 1782 (Suffolk Co. Court of Common Pleas, No. 94,894). Samuel Blyth was the father of Benjamin Blyth and it is probable that this loan may have been made in connection with the publication of the Washington engravings.

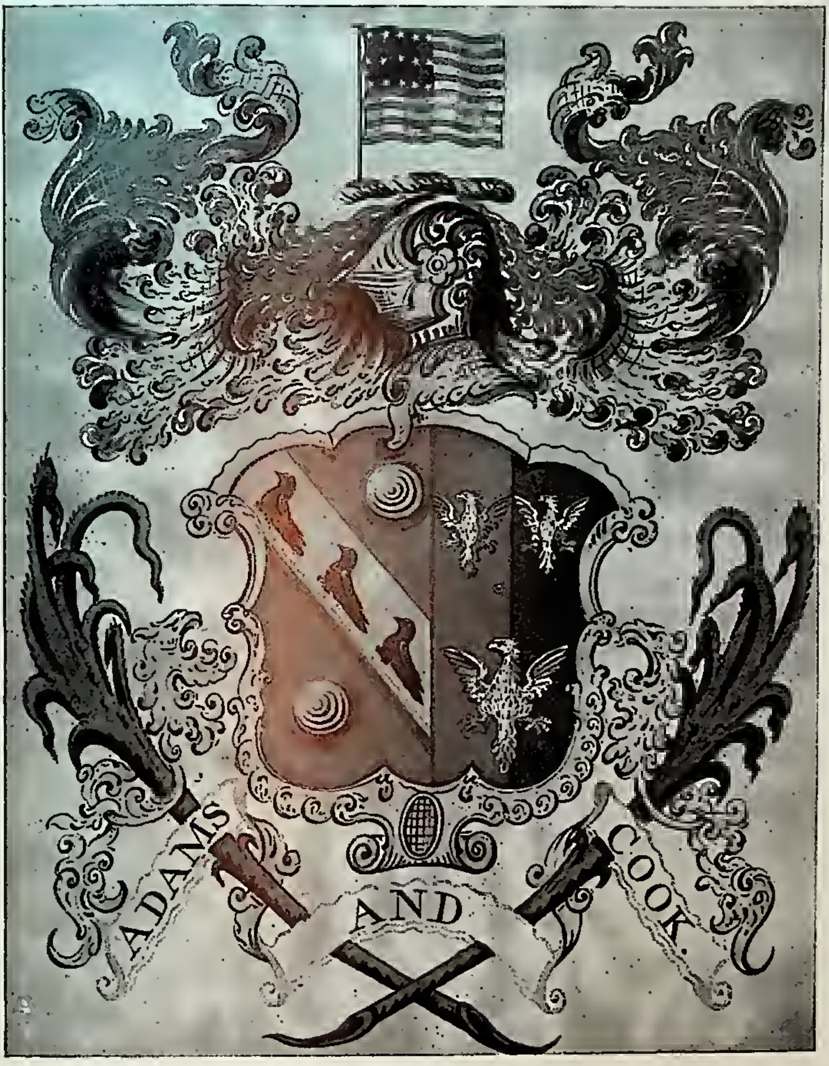
In 1785 there was published in Boston a map of the "Four New England States," and from the pages of the *Independent Chronicle,* and other sources, the following information has been gleaned concerning this map, now very rare. Feb. 17, 1785: "Subscriptions are taken by all the Booksellers in Boston, Deacon Jones in State Street; the ministers in the several parishes; also at the office of Norman and Coles, the Publishers, in Marshall's Lane near The Boston Stone."

The scale of the map, one inch to five miles, made a map nearly six feet square which, on March 31st was announced as being completed as to the engraving and committed to the press and would be ready for delivery in ten days. Subscription papers were to be sent in to the Post Office, near the Town House, and to the "Map Office" in Marshall's Lane, formerly the office of the *Boston Magazine.*

On April 14th it was announced "this day published the great New Map of the sea coast and the interior parts of the four New England States."

On May 14th "The New Map of the four Eastern States of America" was advertised as being delivered to subscribers at the Map Office. It had been carefully compared with Major Holland's surveys, and the *American Atlas,* by "John Leach, surveyor and Teacher of the Mathematics."

From this it appears that the map was drawn by John Leach, who had a navigation school in what is now North Bennett Street, and was engraved by John Norman, on his severing his connection with the *Boston Magazine.* As-



Coat of Arms Painted by John Coles in 1799

NOW OWNED BY MR. F. RUSSELL ADAMS

sociated with Norman, as publisher, was John Coles. The original subscription list for this map is now owned by Wm. Sumner Appleton and is on exhibition in the museum of the Society for the Preservation of New England Antiquities. John Hancock agreed to take three copies, General Lafayette, eight, and General Knox, James Bowdoin, Samuel Adams, James Sullivan, Robert Treat Paine and many others prominent at that time were among the subscribers. Although the original subscription list indicates that 244 copies of the map were taken, it has now become very rare.

It is likely that one of the results of this publishing venture was a suit brought in 1793 by Joseph Russell of Boston, in an attempt to collect the face of a note given in 1785 by John Norman and John Coles (Suffolk Co. Court of Common Pleas, No. 98,021). The sheriff stated in his return that he had attached a button, the property of the said Norman and Coles.

In 1788, Anna, the wife of John Coles, painter, bought of Samuel Dowse, a house fronting on the Back Lane, from Middlegate to Bow Street, in Charlestown. They gave a mortgage on the same and the witnesses were Rachel and Nancy Coles. Rachel Coles married, Oct. 23, 1796, John West of Boston.

In 1791, John Coles, painter, was taxed in Charlestown. Coles' name appears first in the Boston directories in the year 1796, where he is listed as "Heraldry Painter." In 1805 he was living on Russell Street and the next year was at 61 Newbury Street. He died in Boston, Sept. 16, 1809, aged fifty-nine years,* the notice appearing in the *Boston Centinel* and this is corroborated by a notation on the Boston assessor's records that year. It is a curious fact that his name does not disappear from the Boston directories until 1816. Possibly his son John, who continued the heraldry painting of his father, may have thought best to conduct that branch of his work at the well-known location while his portrait painting was carried on at his own studio in Court Street.

John Coles was active in securing a charter for Columbian Lodge of Freemasons, in Boston, in 1795, and was its first Secretary, also serving as Superintendent of the lodge room the following year at $1.00 per month. He withdrew from the Lodge in 1800 and the story still lingers that about this time Coles was appointed by the Lodge to go to an adjoining tavern and bring to the lodge room certain invited guests. Time passed and Coles not returning, a committee was appointed to discover his whereabouts. He was found at the tavern but not in condition to return to the lodge room, and there he passes from the history of Freemasonry in Boston, save that the widow Coles received charitable aid from the Lodge in January, 1819.

Rev. William Bentley, the minister of the East church in Salem, entered in his diary the following comment on the work of John Coles, viz.:

"Oct. 25, 1809. Endeavoring from some imperfect materials to obtain a portrait of my old friend Gen. Fiske.† A portrait, three-quarter face, was taken while he was in the Naval serv-

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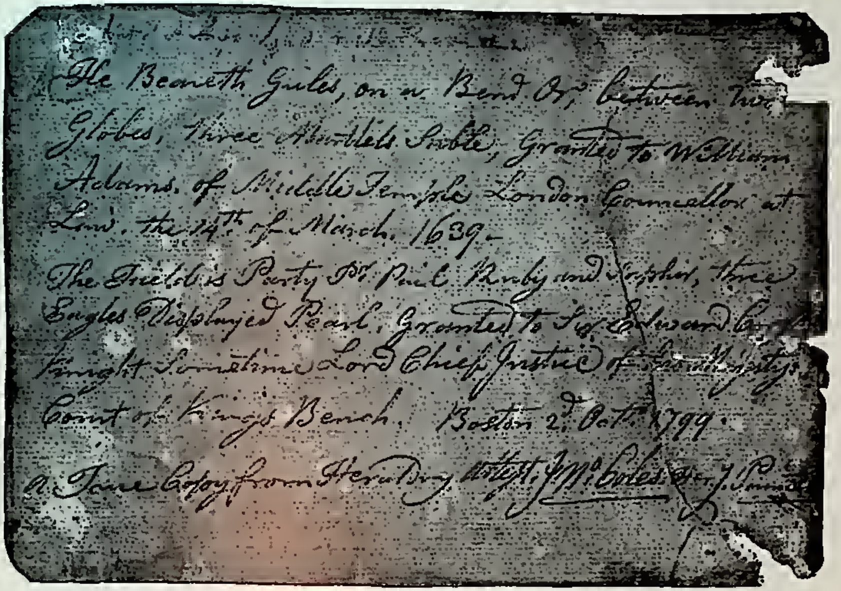
* John, son of Thomas and Elizabeth Cole, was born Dec. 21, 1748, in Boston. May this be the birth record of John Coles, heraldry painter?

† Gen. John Fiske died in Salem, Sept. 28, 1797, aged 53 years.



He Beareth Gules, on a Bend Or, between two
Globes, three Martlets Sable, Granted to William
Adams of Middle Temple London Councellor at
Law, the 14th of March. 1639.
The Field is Party Per Pale Ruby and Saphire, three
Eagles Displayed Pearl, Granted to Sir Edward Coke
Knight Sometime Lord Chief Justice of his Majesty's
Court of Kings Bench. Boston 2d Oct. 1799.
A True Copy from Heraldry attest, Jno. Coles Her. P

Certificate Given by John Coles at the Time he Painted the Adams-Cook Coat of Arms

ice, but unfinished, by Cole & Blythe. They were wretched daubers at best but they had much employment from the money of the privateer men. None of their portraits are finished but they sometimes have taken likenesses. These were the only persons who undertook at that time. That of Fiske is very bad. It is servile. His vigour, his ready soul, are not easily painted."

A coat of arms of the Pickman family by Samuel Blyth is at the Essex Institute, Salem, drawn in the manner of Coles, the cornstalks being broken or bent. As Coles and Blyth were associated in the production of the portrait of General Washington, published in 1782, it is possible that the heraldic work by Blyth may have inspired Coles to continue it at a later time. The resemblance in design is certainly suggestive.

William H. Whitmore, in the *Heraldic Journal*, published in 1865, has this to say about the two Coles. "Stott, an English engraver living in Boston about 1840, said that the first of these [coats of arms] were the work of an Englishman in Boston, who was succeeded in the trade by his son, who had been dead, he believed, for half a century or more. He said they printed the helmets, shields and ornaments at their leisure and filled them up when called for. I have one in my possession which belonged to my mother's grandfather, a Bostonian who died in 1776. It is mentioned in the inventory of his effects and is still in its original frame. I know, however, that some must have been painted later than mine, as I have seen one in which the United States flag was introduced (queer heraldry), and we know the Stars and Stripes were only adopted in July, 1776."

These Coles coats of arms are always found blazoned on a sheet of paper about ten by fourteen inches in size. The shield is generally surmounted by a closed, side-faced helmet in blue and gold. Outside the two corners of the shield are two green branches, variously spoken of as palms, cornstalks, and leeks. On the scroll, instead of the usual motto, is inserted *By the Name of Brown,* or whoever commissioned Coles to paint his arms.

In a later issue of the *Heraldic Journal* is printed a note from Rev. William Jenks, an antiquary of long experience, who died in 1866. He wrote: "I knew Mr. Coles in my early life and often called on him, as I remember, in making inquiries about heraldry. Mr. Coles' authorities for his drawings of coats-of-arms were very scanty, being, as I supposed confined to Guillims' folio volume.* He was in the habit of giving arms to applicants, whenever he found them assigned in that book to the family name of the employer, without much, if any, genealogical research or inquiry.† If no crest was found in Guillim, he did not hesitate to raise on the torse our national flag. His charge for furnishing such drawings, of folio size, was, I recollect, a guinea."

The late Rev. Dr. Edmund F. Slafter, in a paper on "Coat Armor" read before the Massachusetts Historical Society,‡ stated that he had seen an example of Coles's heraldic paintings in which the bearings on the escutcheon were the same as found in Guillim's work, but under a different name. He says further: "While the paintings of Mr. Coles were for the most part distinctive and could in general be identified, nevertheless, as there were six or eight others who were given in some measure to the same occupation, we cannot always tell who were the painters of the spurious arms of any particular family. Neither can we tell what learned way induced the rich tobacconist to place upon the panel of his carriage his spurious arms with the significant motto, *Quid Rides!!* a motto singularly appropriate, whether it be Latin or English.

"There is in all men a natural pride of ancestry. There are few, unless they are far gone from original righteousness, who have not a distinct satisfaction in knowing that they are descended from a line of ancestry both distinguished and reputable. This characteristic is deeply seated in the constitution of man. To ignore it is a false modesty: to parade it too freely before others is a want of good taste. It is not, therefore, on the whole, a matter of surprise that a considerable number of our New England citizens, our landed farmers, our thrifty merchants, our lawyers, our doctors, our clergymen,

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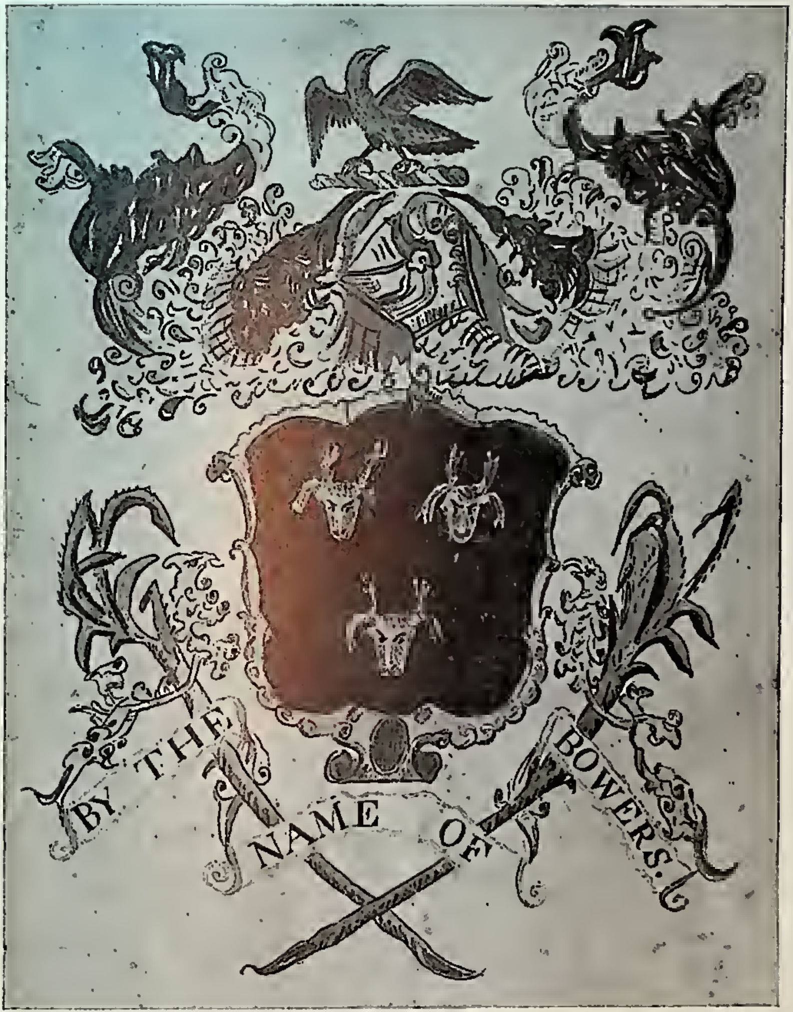
* A Display of Heraldry, manifesting a more easier access to the knowledge thereof then hath hitherto been published by any, through the benefit of Method; wherein it is now reduced by the Study and Industry of John Guillim, late Pursuivant at Arms. London, 1660.

† An excellent example of Coles's adaptation of heraldic data is seen in the coat he painted for a Howard. He appropriated the arms of Katherine Howard, wife of Henry VIII, and used the United States flag for a crest. This may be considered John Coles at his best.

‡ Mass. Hist. Society Proceedings, 2d series, Vol. XIV, page 433.


BY THE NAME OF BOWERS.

Coat of Arms Painted by John Coles

NOW IN THE POSSESSION OF THE SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES uninformed as they were and unsuspecting, should, under the seductive words and smiles of Mr. John Coles, have been willing to sacrifice the modest sum of one guinea to become each the possessor of a precious heirloom. a memorial certifying to a distinguished ancestry living far back in the distant centuries."

It has been claimed very often that the work of the heraldry painters of Boston, previous to the Revolution, was no more authentic than that of Coles, in later years. There is no question, however, that the earlier work, in most cases, was based on seals, plate, and other data brought from England. Its public use would subject it to the criticism of the townspeople and a coat of arms could be readily granted in England to a wealthy colonist.

That the heraldry painter was dependent, as was Coles, on some old heraldic work is undoubtedly true, as is shown by the material used by the Gore family in their business.

Coles's son, John, Jr., is listed first in the 1803 Boston directory where he is described as a "Miniature Painter," on Tremont Street. In 1805 he was at West Row and in 1807 he is listed as "Portrait and Miniature Painter," with a studio in Court Street. After that he appears as a "Portrait Painter" and his name disappears from the Boston directories after the year 1825. He was a student with James Frothingham under Gilbert Stuart and painted many portraits in Boston, Worcester and Providence. His portraits are well drawn and good in color, but without style or arrangement. They are always on panels with lead color backgrounds.

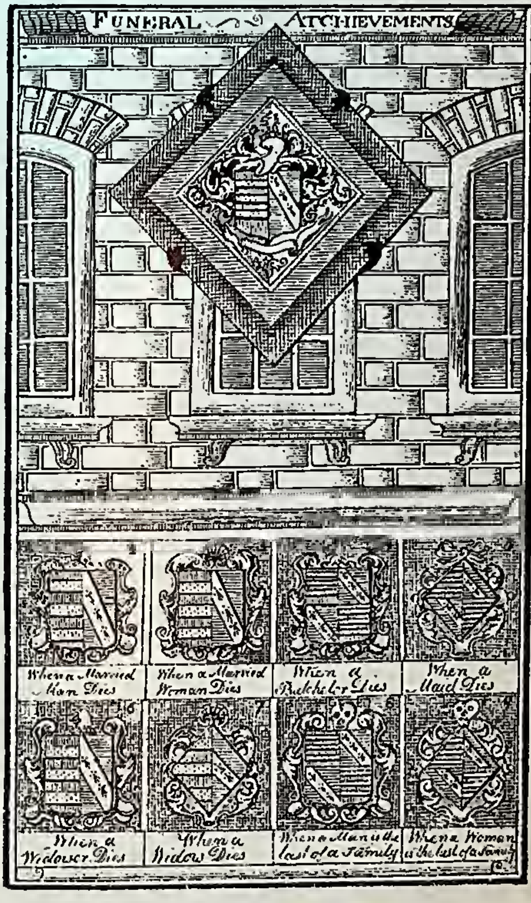
John Coles of Charlestown married in April, 1809, Nancy Decoster of Charlestown. He died there Sept. 6, 1854, aged seventy-eight years. They had a son, John W., a wood carver, who married Oct. 7, 1832, Matilda Worthing, and died in Salem, Nov. 3, 1840, of consumption. In 1832, Winslow V. Coles, engraver, was working in Boston.

A little over a century ago a young man, Isaac Child of Roxbury, worked in a shop on Central Street, Boston. Beginning in 1810 and during the War of 1812, while business was dull, he amused himself by copying an old manuscript in which were painted one hundred coats of arms. The dates of their use ran from 1701 to 1724. They are undoubtedly arms that were copied by a painter of that period for funerals and important occasions in Boston.

Mr. Child's copy also contained material copied from the *Irish Compendium*, a work published in 1742, which contained a description of heraldry, and terms used. This was illustrated by some thirty plates of examples finely engraved. As each plate gave twenty-eight coats of arms, which were described in the text, the volume of over nine hundred examples was of great assistance to the painter in deciphering seals. As the size of each plate was four and one-half by two and one-half inches and each coat of arms was drawn an inch square, the fine work done by Mr. Child and his quill pen is surprising.

The hundred examples in color had the name of John Gore written on the original copy, which has disappeared. It has therefore been known to antiquarians of the last half century as the Gore Roll.

When Mr. Child died in 1885, at the age of ninety-three, his manuscript

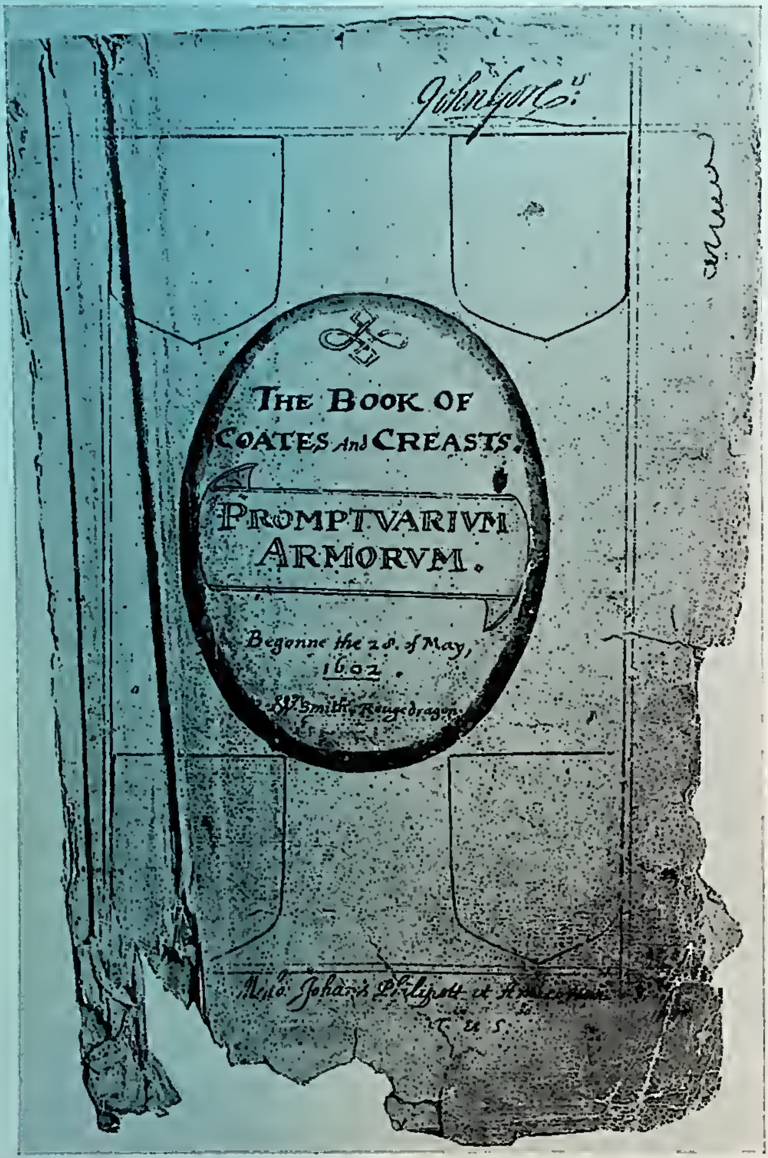

FUNERAL ATCHIEVEMENTS
When a Married Man Dies
When a Married Woman Dies
When a Batchelor Dies
When a Maid Dies
When a Widower Dies
When a Widow Dies
When a Man is the last of a Family
When a Woman is the last of a Family

Funeral Achievement

FROM A DRAWING BY ISAAC CHILD IN HIS MANUSCRIPT VOLUME CONTAINING COATS OF ARMS. REPRODUCED BY COURTESY OF THE NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY

copy went to the New England Historic Genealogical Society. This material of the Gore family of painters was not, however, their sole source of information as there is another manuscript volume which carries us back to that time when the heralds made their visitations through the English counties.

This manuscript contains 4,500 coats of arms, done in color, by an English herald. It was done between 1602 and 1616 and was used by the Gore family



John Gore

THE BOOK OF
COATES And CREASTS.

PROMPTVARIVM
ARMORVM.

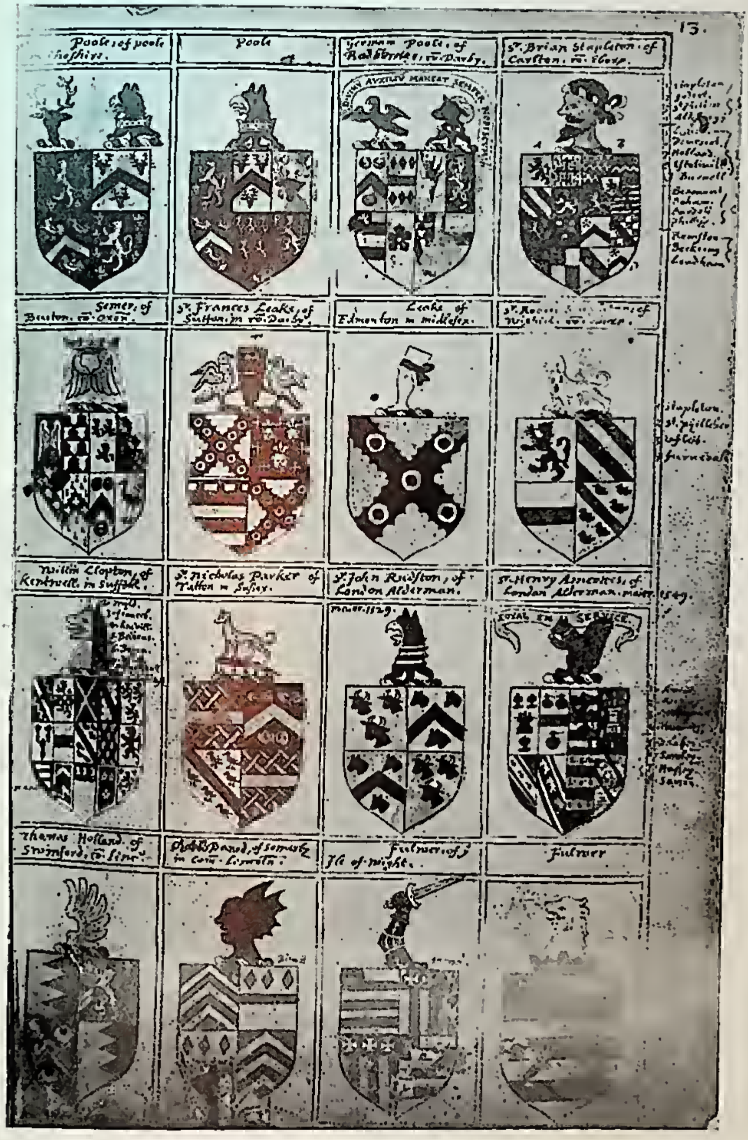
Begonne the 28. of May,
1602.

W. Smith, Rougedragon.

Meo Johanis Philipott et [illegible]
us.

Title Page of a Book of Heraldic Drawings Made 1602-1616
by William Smith, Rouge Dragon

THIS MANUSCRIPT WAS FORMERLY OWNED BY MEMBERS OF THE GORE FAMILY, PAINTERS IN BOSTON, AND IS NOW IN THE POSSESSION OF MR. WM. SUMNER APPLETON


13.
Poole, of poole in Cheshire.
Poole
German Poole, of Radborne, co. Darby.
Sr. Brian Stapleton, of Carlton, co. Ebor.
DIVINI AVXILIV MANEAT SEMPER NOBISCVM
Semer, of Burton, co. Oxon.
Sr. Frances Leake, of Sutton, in co. Darby.
Leake of Edmonton in middlesex.
Willm Clopton, of Kentwell, in Suffolk.
Sr. Nicholas Parker of Tatton in Sussex.
Sr. John Rudston, of London Alderman.
Sr. Henry Amcottes, of London Alderman. maior 1549.
maior. 1529.
LOYAL EN SERVICE.
Thomas Holland, of Swinsford, co. Linc.
Fulmer, of Ile of wight.
Fulmer

Page of Colored Drawings of Coats of Arms in the "Promptuarium Armorum"

NOW IN THE POSSESSION OF MR. WM. SUMNER APPLETON in their heraldic work and also by their predecessors. A memorandum in the index shows that in 1817 (on the death of John Gore) the family desired to dispose of the book. John Bumstead, a Boston merchant, had married the daughter of Samuel Gore, the painter, and in April, 1817, Bumstead sailed for England taking the manuscript volume to obtain a bid for it. He returned with it, the highest price offered being £30. The family retained it till 1885, when it was sold to William S. Appleton, by John H. Reddington, a granddaughter of Samuel Gore having married into the Reddington family.

The history of this manuscript volume, with its colored designs and lettering three centuries old, is of interest. William Smith was the herald who executed the artistic designs, and the labor of collecting the material, for painting the 4,500 designs, must have consumed years. Born in the middle of the sixteenth century, he had written many genealogical and historical works, when in middle life, in 1597, he was created "Rouge Dragon," as one of the heralds was termed. The volume occupied his time from 1602 to 1616. From his possession it passed to his successor in office, John Philipot, Rouge Dragon, in 1618, who accompanied Charles I to Oxford, after the outbreak of the Civil War.

In 1638 the Earl of Arundel, then Earl Marshal, appointed William Crowne, Rouge Dragon. During the Civil War Crowne was on the side of the Parliament and a commissioner for Shropshire, on the estates of royalist delinquents. In 1656 he, with Col. Thomas Temple, was given by Cromwell a grant of land in Nova Scotia and Maine. By a later division Temple had the Nova Scotia lands and Crowne had as his portion of land on the Penobscot, in Maine. To this river Crowne came in 1657 and built a trading house at "Negew alias Cadascat." As a follower of the Earl of Denbigh he had imitated him in his adherence to the Parliament cause and became lukewarm, so that he was not in disfavor when, at the time of the Restoration, Charles II was crowned.

Crowne had continued to hold the office of Rouge Dragon during the Commonwealth, and returned to England and officiated in that capacity at the coronation, in April, 1661. He resigned, however, the next month, and returned in 1662 to New England, where he had been since 1657 as a colonist. He resided in Boston and its vicinity and having been granted land at what is now Mendon, was chosen its first town clerk. During King Philip's War he was near Newport, R. I., and desired later to be granted the lands of King Philip, at Mt. Hope. In 1682 he was in a poor condition, physically and financially, and received a loan of £20 from the General Court in Boston, where he had been living since 1679. If he possessed this manuscript book of his predecessors in office at that time, he would have welcomed an opportunity to dispose of it to Thomas Child, the painter-stainer, who had recently arrived from London.

It was a century later, in 1772, that the manuscript volume came into the Gore family as a reference book of heraldic lore. A century later it passed from the Gores to the family of the present owner.

Coats of Arms Painted by John Coles and His Son

COMPILED BY CHARLES KNOWLES BOLTON

THE following list of coats of arms painted by John Coles and his son John, or supposed to have been painted by them, is by no means complete. Doubtless there are many other examples, owned privately, that have not come to our attention. This is simply a preliminary check list. We shall be most happy to learn of the existence of others.[*]

Adams and Cook	
Atkinson	Essex Institute
Bacon	
Baker (2)	
Baldwin	
Becket	
Berry[†]	
Bowdoin[†]	
Bowers	Soc. Pres. N. E. Antiquities
Broughton	Lee Mansion, Marblehead
Caldwell	
Chamberlain	
Churchill	
Clapp	
Clark	Essex Institute
Cushing[†]	
Deming	Deming Genealogy
Dodge	Soc. Pres. N. E. Antiquities
Endicott[†]	
Erskine	Soc. Pres. N. E. Antiquities
Etheridge (no branches)	Soc. Pres. N. E. Antiquities
Farnham	
Fowler	
Gains[†]	
Gilbert	
Green	
Groat[†]	
Guild	
Hacket	
Harmon	
Jackson	
Jameson	
Johnson[‡]	
Johnston	
Keyer	
King	
Lawrence	
Lock	
Lombard	
Loring	
Lunt	
Merrick	
Newman	
Nickerson	
Phelps[†]	
Pierce[†]	
Proctor	Lee Mansion, Marblehead
Remington	
Read	
Rice	
Rich	
Silsbee	
Simmons	
Smith (2)	
Sprague	
Stanwood (2)	
Sturtevant	Soc. Pres. N. E. Antiquities
Talbot[†]	
Wadsworth	
Walker	
Walker and Johnson	
Whiting (2)	
Whitmore	

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[*] For full descriptions of these arms and other information *see Bolton's American Armory*, Boston, 1927.

[†] Probably by Coles; not seen personally.

[‡] This coat of arms, now owned by Oliver C. Canby, is accompanied by the following certificate, viz.: "beareth Argent, a Chevron Sable between three Lyons heads, contised Gules, crowned or, by the name of Johnson. The coat was assigned by patent to Robert Johnson, B.D. Preacher of North Buffingham, in the county of Rutland, Founder of two Grammar Schools and two hospitals in Chesham and Uppinham in the County aforesaid. A true copy Heraldry. Boston, Nov. 5th, 98. attest Jn^{o}. Coles. Heraldry Painter. Bought of Jn^{o}. Coles, price 2 dollars. Long Wharf. No. 46."

Notes and Gleanings

THROUGH the coöperation of members of this Society in sending to us the names and addresses of friends who might wish to become members, 771 new members have been added to our rolls during the past year. Your trustees and officers are sincerely appreciative of this assistance and a continuance of this splendid coöperation is earnestly requested for the future, not only in nominating friends for membership but in making gift memberships, a happy solution of the Christmas and Birthday problem. Substantial gains in membership will enable us to broaden the scope of our work and make this magazine still more indispensable to all interested in New England.

ON page 22 of the July number of our magazine being serial number 61, occurs a slight misstatement in Mr. Corse's article on "The Old Ship Meeting-house in Hingham, Mass." The sentence as printed reads as follows: "The windows were of the casement type with leaded glass; two such still remain and have an outside dimension of the size of 19½ x 21½." As a matter of fact it is not absolutely certain whence the existing sash came.

One individual has a part of a sash which is believed to have been found under the old floor when the old pews were removed in 1869. The owner bought it from a man who worked on the Meeting-house at that time. The owner of the other two sash also secured them from one of the carpenters who had worked on the Meeting-house. As these three sash look alike and apparently are of the same kind of wood and of the same size, it is thought probable that they came from the same place, and as both of the carpenters from whom they were bought worked on the Meeting-house, it is believed that they came from that building. It is possible, however, that the sashes came from some other building or buildings.

Whatever evidence the walls of the Meeting-house may have to disclose concerning the matter is unknown, for they were not opened up for examination.

FROM Marblehead comes the following account of an attempt to rob a house of its antique furniture. The house in question happened at the time to be in the sole charge of the parlor maid who, on answering the door bell, found at the front door a large motor truck, the driver and his assistant having alighted and were at the door. They asked for the set of chairs that the lady of the house had asked them to call for to be repaired. The maid said that nothing had been said to her about any such repairs or anything to be called for and that she couldn't permit the chairs to be taken. The man insisted that they must have the chairs and tried to force their way by her. As she was proving muscular they gave up the attempt and she closed the door on them. They then tried the other doors of the house which happened to be closed and tried to enter through a window. At that point, however, they saw her go to the telephone with the intention of notifying the police. They though it best to make their escape in which, unfortunately, they succeeded. All owners of good, old furniture should warn their employees to be on their guard against such tactics, which have frequently been tried in many other parts of New England besides Marblehead.

THIS Society has recently had an interesting experience trying to identify a handful of photographs of houses in Manchester and Magnolia, Mass. These photographs are of buildings designed by such firms as Bradlee, Winslow & Wetherell, Cummings & Sears, W. W. Lewis, Peabody & Stearns, W. M. Bacon, and Edmund M. Wheelwright. The difficulties encountered were very illuminating as to the wisdom of securing such information immediately if it is to be obtained at all. It was only possible to identify positively three of the houses, leaving about four more unidentified except in the general way as representing buildings in those places. As Magnolia is partly in Manchester and partly in Gloucester, it makes the filing of the unidentified material difficult.

FIRST Girl born in the Massachusetts Bay Colony, Salem. On the 14th Current there died at Beverly, *Elizabeth Patch*, Aged 86 years; she was the first born English Female of this Town, and of all that part of the Province formerly call'd the Massachusetts-Colony.

—*Boston News-Letter*, Jan. 16-23, 1715/16.

TO BE sold, The dwelling-House, being of Timber, having a convenient shop, with one half of the brick Warehouse adjoining, and the Wharfe before the same, late belonging to Mr. *Joseph Callender*, being at the entrance of the Town Dock near the Swing Bridge; enquire of Capt. *Thomas Hutchinson*, with whom any Gentleman may agree with for the same.

—*Boston News-Letter*, May 17-24, 1714.

POPULATION of Boston in 1742. The selectmen having appointed a number of suitable Persons to go through the several wards of the Town . . . They reported on oath as follows, viz. 16,382 souls, including 1374 Negroes, 1719 Houses, 166 Warehouses, 418 Horses, and 141 Cows. In the Almshouse are 110 Persons supported by the Town, and 36 in the Work-House. There are also in the Town at least 1200 Widows, and 1000 of them in very low circumstances.

—*Boston News-Letter*, Dec. 23, 1742.

COLONEL Washington. Last Friday came to this Town from Virginia, the Hon. Col. Washington, a Gentleman who has deservedly a high Reputation for Military Skill, Integrity and Valor; tho' success has not always attended his Undertakings.

—*Boston Gazette*, March 1, 1756.

NOTE.—He had come to Boston to notify Governor Shirley of the death of his son who was killed at the time of Braddock's defeat.

COLONEL Washington. New York, March 15, Col. Washington returned hither from Boston on Tuesday last [Mar. 9], on his way Home to Virginia.

—*Boston Gazette*, Mar. 22, 1756.

GOVERNOR Shirley, when he returned from Fort Edward after giving up command of the Massachusetts troops, went to Col. Vassel's house at Cambridge and spent Saturday night, and then went to Col. Brinley's in Roxbury and spent Sunday Night where he was waited upon by Gentlemen from Boston and Monday made his entry into Boston and went to the Province House.

—*Boston Gazette*, Aug. 16, 1756.

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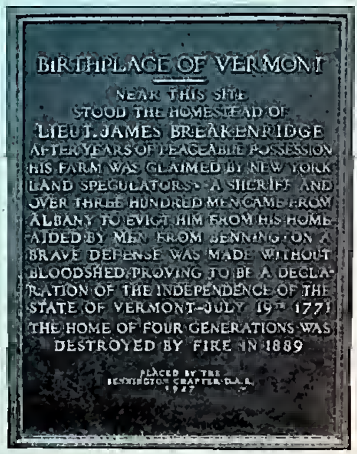
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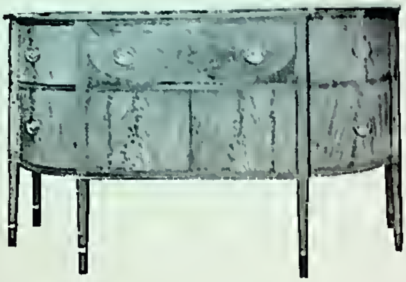

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